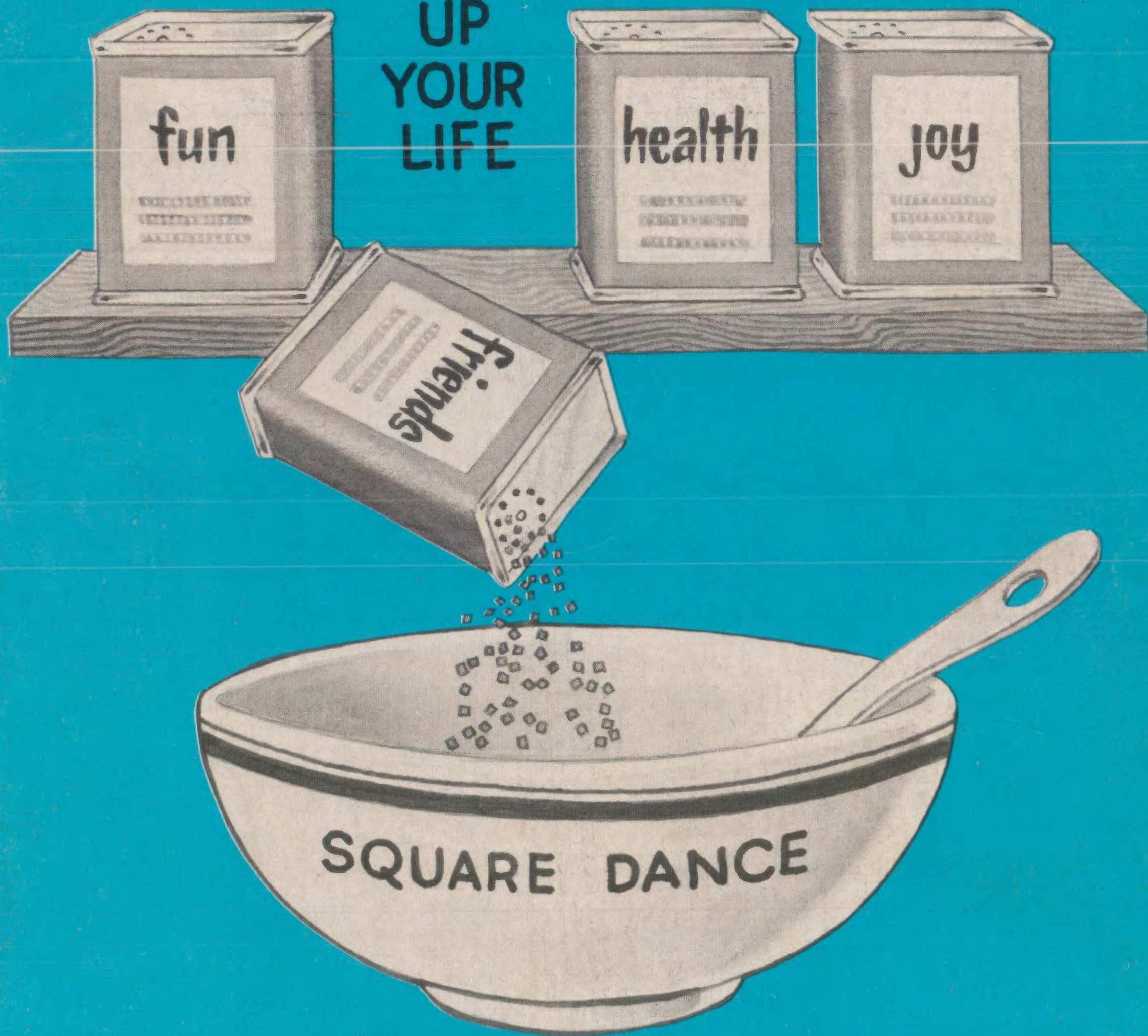


SQUARE DANCING

MARCH, 1978

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official magazine of The **Sixth Order** AMERICAN SQUARE DANCE SOCIETY



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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Thanks for including us in "Round the World." We are going to Shiraz again, except instead of a picnic we will dance a tip or two at Persepolis, the Capital of Iran until Alexander the Great burned it 2500 years ago. The Shiraz Shufflers also dance to records and hold classes without a caller. Anybody want to come over?

Glen Kingsley
Ispahan, Iran

Dear Editor:

Recently, through the help of your circulation people, we were able to contact the only organized western square dancing group in the Basel area in Switzerland. We were able to dance with them on a recent trip. They are self-taught by records obtained through SQUARE DANCING magazine and are very proficient in the basics. They have not yet

named their group but they do plan to do so. They dance at the country home of their leader, Mr. Pierre Hersberger, at Wegenstetten
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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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and for the general enjoyment of all.*

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RED HOT

Line

LIFE MAGAZINE, planning a new release of its publication, will have a key feature on American dance with an emphasis on square dancing. Photographer and reporter on scene at recent SIOASDS Institute at Asilomar for story and pictures.

CONVENTION BRIEFS: An incorrect rate for parking and services of Recreational Vehicles heading for this year's National in Oklahoma City was published last month. The correct charge is \$20.00 for five days (June 20th-24th, 1978). Additional days are available on an individual basis.... Pre-registrations for the Big One this year, as of February 1, was 12,400. Our annual guestimate for the final count is 21,980 dancers registered.... Future Convention sites are: Milwaukee, Wisconsin, 1979; Memphis, Tennessee, 1980; Seattle, Washington 1981.

CALLERLAB'S '78 Convention set for St. Louis later this month had reached a pre-registration figure early in February of 918 coming from all parts of the square dance world. Under a revolving system, the 1979 Convention moves to Los Angeles and to Miami in 1980. A full Convention coverage will come later.

PREFERENCE POLL: The ballots cast for the top five recordings in the singing call and round dance categories for this period have been tallied. Here are the results: SINGING CALLS: Some Broken Hearts Never Mend - RR 115; Rockin' In Rosalie's Boat (this one's been on the list for several months) - CH 202; Luckenbach, Texas - RR 112; Lucille - RBS 1237; Southern Nights - RBS 1234. ROUNDS: Let's Cuddle - MGR 5504; Very Smooth - GR 14246; Take It Easy Polka - Bel 274; Blueberry Hill - HH 958; Hey There - DR 638. How do these compare with your area? Be sure to send in your votes for the next poll.

MOVING? Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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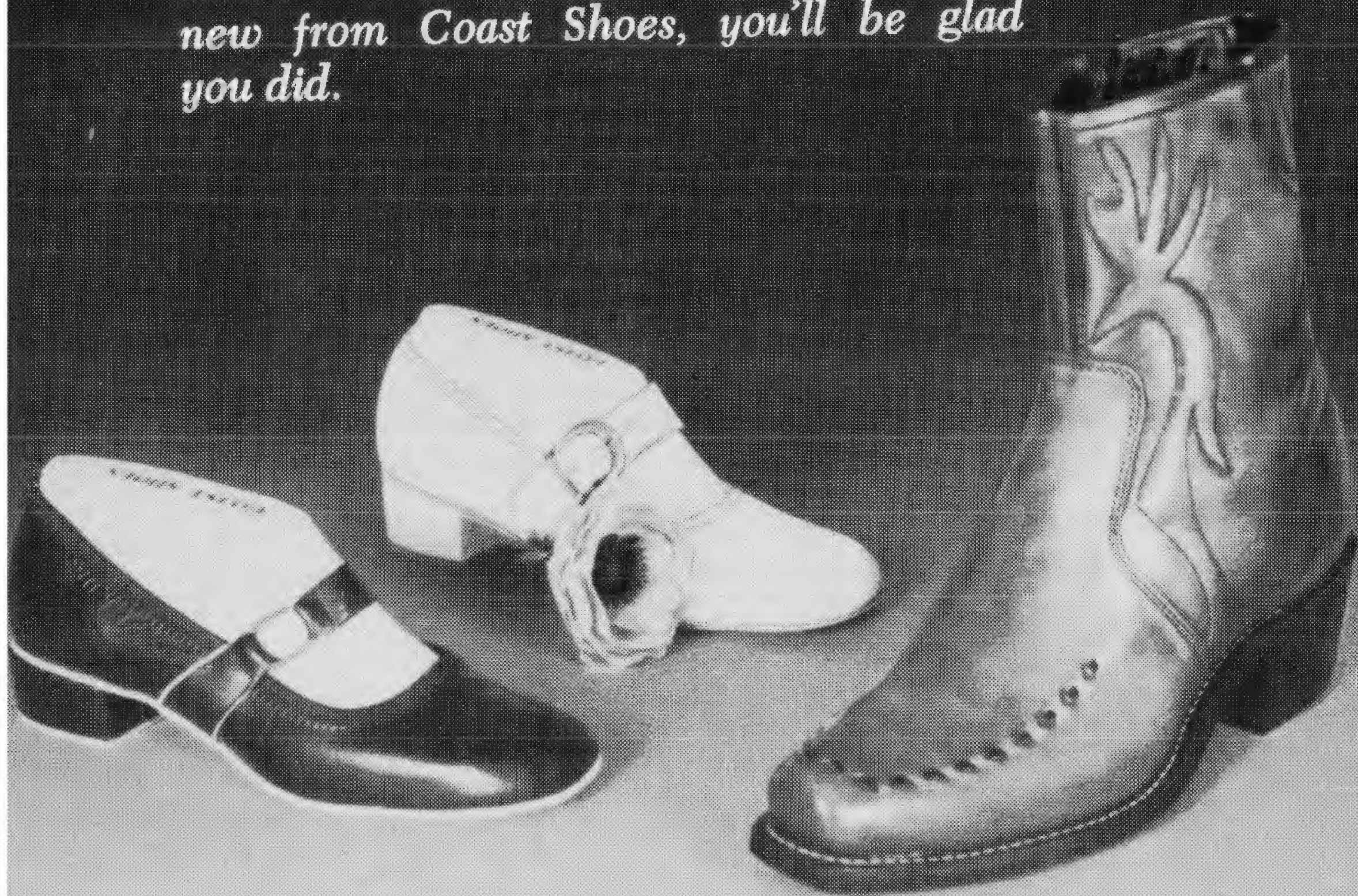
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AS I SEE IT

bob osgood

March, 1978

WE REMEMBER so vividly that day, some 20 years ago, when the Marshalls' home burned down. A pan filled with cooking oil had been left to boil on the back burner of the stove in the early afternoon and by 3 P.M. the almost airtight house literally flew apart with the explosion and the flash fire that followed. Little remained of the house that was in useable condition. What wasn't ripped apart by the blast was burned to a crisp by the flames. The Marshalls were literally left with nothing except the clothes they were wearing.



Roy and Kay Marshall were members of our Rip 'n Snort Club and by the time word of the disaster reached the other club members it was night. The wheels began to turn. A number of quick phone calls to others in the club and the president had all the support he needed to hand over to the couple the contents of the club's treasury which would help to provide temporary food and shelter.

During the next few days offers of furniture and household goods were extended to the couple. Everybody got into the act. Within a short time, when the Marshalls had found a new house, they already had a good start in making it liveable. But that wasn't all.

One weekend a little more than a month after the fire, virtually the entire club membership turned out with ladders, paint brushes and rollers, hammers and nails to spruce up the Marshalls' new home. It was a wild scene for

several hours but the friendliness and love that was passed out along with the paint soon transformed the rather lackluster house into a veritable palace.

☆☆☆

While this experience will always be remembered by members of Rip 'n Snort, it's by no means unique in square dancing circles. The spirit of the earlier days of barn raisings is still very much alive among square dancers. The thousands who contributed to the Keokuk disaster fund that helped the survivors of the more than 20 who died in the 1965 explosion that all but wiped out the Iowa Swing Ezy Square Dance Club was only one of many instances. The helping hand of square dancers that went out to those who lost their homes in the Teton Dam disaster in 1976 was another.

☆☆☆

There is nothing that says more about square dancing and square dancers than these unselfish deeds of friendship. They're not always this spectacular and they are seldom, if ever, done to attract public attention. Take the Kansas City club that lost its dance hall due to remodeling and the "rival" club whose members said, "Come and share our hall with us until you can find a new place of your own."

And remember the incident where the callers in a small Texas community rallied around one of their members who for several months was laid up with accident injuries which left him with no appreciable income. Every dance this caller was slated to call was covered by one of his "competitors." Even one Sunday anniversary dance was called by a well-established traveling caller who was able to change his plans and lend a hand. Not one of the callers took a dime for his efforts. All the money went to the caller who was temporarily down in his luck.

"How do you thank folks like this?" the injured caller asked after his release from the hospital. "I tried to thank one of them but he

just smiled and said 'Forget it — you may get the chance to do something like this for someone else one of these days.' ”

And so it goes. This is the image many of us have of this activity and the people who participate in it. This is the image we hope will be projected for all the world to see.

The Stamp — Soon a Reality

WITH THE ANNOUNCEMENT late last year that there would, in all probability, be a square dance commemorative stamp issued during 1978, there has also come much speculation. While we have been reasonably assured that one of a series of four stamps commemorating the American Dance will feature square dancing, we tend to hold our breath waiting to see how the stamp designers depict this activity. Will we be portrayed as “hillbillies” or will the artist see us as we like to think we are? It will be interesting to see.

No fewer than 25 countries around the world have saluted their dance heritage with special stamps. Some have issued sets of several stamps in order to illustrate a potpourri of folk dances of their homeland. It is obvious, that dancing has provided very colorful and eye-catching stamp designs and square dancing is a *natural* for one of these postal adhesives.

Along with the tens of thousands of square dancers' signatures on petitions that have poured into the office of the Postmaster General in Washington D.C. (and are still on file), quite a number of design suggestions have also been submitted. It will be interesting to see if any of these are picked up when the designs of the new stamps are disclosed.

First day of issue is slated for April 26th in



SIOASDS developed this design, one of many on file in the office of the Citizen's Advisory for U.S. commemorative stamps.

New York City with stamps available in post offices around the country on the following day. At this time it appears that the value of the stamp will be 13¢. More details can be had from your local post office or neighborhood stamp dealer.

With an activity as colorful as square dancing, we do hope that the folks who make the decisions on such matters come up with a square dance stamp that “tells it like it is.”

From Hornpipes to Hot Hash

A Time to Dance by Richard Nevell, 1977, St. Martin's Press, New York, \$10.00

WHETHER OR NOT the Rip 'n Snort Club, mentioned earlier, is a reasonable representation of the average “home club” in today's square dancing is not for us to say. We've been too close to it for too long. It's going on 30 years now, dances on the average about six squares every second and fourth Tuesday and has been meeting up here at Sets in Order Hall since 1951. A number of the members have been with the club since its inception; others have joined over the years.

Our reason for mentioning this is due to the interesting fact that Dick Nevell has used Rip 'n

They call their dance the Joropo in Columbia. In the Philippines it's Tinikling, while the British salute Morris dancing — all are depicted on stamps.



Snort as his example of a contemporary Western square dance club in his new book. The chapter which is the last of five major sections marks the work as being a bit unique, for the author has taken great pains in projecting a cross section of American Dancing starting back with the roots and progressing through New England Contra Dancing, Southern Appalachian Mountain Dancing and bringing us finally to the Western Square Dance scene.



While the average square dancer will enjoy that final section on today's Western dance, the greatest enjoyment will undoubtedly come with learning more of the heritage of American dancing. Among other things, Dick refutes the old wives' tale that the Puritans of early New England were totally against dancing and music, "For," says Nevell, "they were not." On the contrary, he writes that the Puritans did much to keep the dancing masters alive.

Clogging, contras, quadrilles — they all share in this interesting text. Henry Ford, Ralph Page, Lloyd Shaw — all names that should be familiar to today's dancer — have their places in *A Time to Dance*.

It becomes obvious, when you read the book, that Nevell is an involved researcher. He's traveled from Maine to California literally dancing his way across the country and interviewing folks who have grown up as a part of the dance. The results of his research are anything but stodgy. His descriptions, often humorous, are filled with enlightening nostalgia and his illustrations, some wood block prints along with the photographs, help to make the reader personally involved in the rich heritage of American dance.

It's a fun book. We enjoyed it and there's a

good chance that if you're curious about the past, you'll enjoy it, too.

It's Five for CALLERLAB

ONE WOULD ALMOST IMAGINE, based on the amount of copy we've written recently, that we pin many hopes on CALLERLAB. Any group that represents the top "professional" leadership of an activity is, by its very nature, in a position to accomplish much good for that activity.

Before CALLERLAB came into existence there were repeated cries that the activity was fragmented — going off in all directions — and that the callers who were the likely ones to get it on the track were simply not communicating. Much of that has changed.

Callers, on an international basis, are now meeting. They've held four successful conventions, kept in touch with each other through a newsletter and are involved, year 'round, in a dozen or so committees.

To this point CALLERLAB members have endorsed a universal Code of Ethics — a giant step that is producing results. They have given the activity a workable control system for the basics — a system that *will* work as all callers, club and association leaders realize fully its beneficial implications and agree to abide by its spirit as well as its letter.

The thing to remember is that CALLERLAB is still a babe — scarcely seven years old. It is impatient. Its members are anxious to move forward for there is still much to be accomplished. We have always felt that for it to be successful CALLERLAB must represent the concerns of all who share in the activity — particularly the dancers. This is most important.

The fifth convention will be held in St. Louis the last part of this month. If you would like to share your concerns for any phase of square dancing, why not write to CALLERLAB in care of the Executive Secretary, John Kalten-thaler, Pocono Pines, Pennsylvania 18350. Prime topics of the meeting will include taking a closer look at Mainstream dancing to determine if we are meeting the needs of a majority of the potential dancers. The members will zero in on possibly changing some of our basic definitions. If any of this is of interest to you, let your feelings be known.

BIG

Events of 1978

HERE'S A GOOD SAMPLING of some of the festivals, roundups and conventions that make up the square dancing bill of fare for the coming year. These dance events give the visiting square dancer an opportunity to sample an area's square dancing. "Do they dance like we do?"; "How are the callers in their city?"; "What will they be doing at their festival that we don't do at ours?" You might keep track of these places and dates and when it comes time to plot your vacation perhaps you can include one or more of these "specials."

Mar. 3-4 — SWASDA Annual Spring Festival, Civic Center, El Paso, Texas

Mar. 3-4 — 18th Annual Dixie Jamboree, Civic Center, Montgomery, Alabama

Mar. 3-5 — Advanced Level Weekend, French Lick-Sheraton Hotel, French Lick, Indiana

Mar. 5 — Sunday Afternoon S/D, French Lick Sheraton Hotel, French Lick, Indiana

Mar. 9-11 — 19th WASCA Spring Festival, Sheraton Park Hotel, Washington, D.C.

Mar. 10 — Fun 'N Sun Festival, College Campus Cafeteria, Clearwater, Florida

Mar. 10-11 — 23rd Annual Mardi Gras, Mazama School, Klamath Falls, Oregon

Mar. 10-12 — D/J Caper, Balmoral Woods Inn, Crete, Illinois

Mar. 11 — 6th Bavarian Square Dance Festival, Nuernberg, Germany

Mar. 12 — 5th Leprechaun Award Dance, High School Gym, Dublin, Ohio

Mar. 12-17 — Longhorn Rec. Lab Callers School, 4-H Center, Brownwood, Texas

Mar. 17 — St. Patrick's Day Pot Luck Dinner Dance, NCACC Gym, Bethlehem, Pa.

Mar. 17-18 — 7th Annual South Georgia Jubilee, Mathis City Auditorium, Valdosta, Georgia

Mar. 17-18 — CALLERLAB Fundraising Festival, Lincoln School, Quincy, Illinois

Mar. 17-19 — Turkey Run Fun Weekend, Marshall, Indiana

Mar. 18 — 12th Annual ORA Spring Swing, Bell Municipal Auditorium, Augusta, Georgia

Mar. 18 — Bacon of Beef Dance, Sacred Heart Church, Delta, B.C., Canada

Mar. 18 — 10th Annual S/R/D Festival, John Wayland School, Bridgewater, Virginia

Mar. 19 — 11th Annual Connecticut Festival, Newington, Connecticut

Mar. 19-22 — CALLERLAB Convention, Chase Park Plaza Hotel, St. Louis, Mo. (invitational)

Mar. 26-Apr. 1 — 10th EAASDC/ECTA European S/R/D College, Chiemsee, Germany

**SQUARE
DANCE
DATE BOOK**



Mar. 31 — Apr. 1 — 16th Annual State Convention, Municipal Auditorium, Sioux City, Iowa

Mar. 31 - Apr. 1 — April Fool's Roundup, NW Multipurpose Center, Salt Lake City, Utah

Mar. 31 - Apr. 1 — Shasta Cascade Jamboree, Civic Auditorium, Redding, California

Mar. 31-Apr. 1 — 19th Tar Heel Square Up, Benton Convention Center, Winston-Salem, North Carolina

Apr. 1 — NEOSDA 31st Annual Festival,
Assembly Center, Tulsa, Oklahoma
Apr. 7-8 — Aggie Haylofters' Annual Spring
Festival, Student Center Ballroom, Colorado
University, Ft. Collins, Colorado
Apr. 7-8 — 25th Alabama Jubilee, Municipal
Auditorium, Birmingham, Alabama
Apr. 7-8 — 1st Daffodil S/R/D Festival, Glou-
cester, Virginia
Apr. 7-9 — Springtime in Kentucky 19th Derby
City Festival, Fairgrounds & Expo Center,
Louisville, Kentucky
Apr. 7-9 — EAASDC Spring Jamboree, Dort-
mund, Germany
Apr. 14 — Castoff's 15th Anniversary Dance,
Civic Center, Boynton Beach, Florida
Apr. 14-15 — 9th Annual Springtime Fiesta,
401 Inn, Kingston, Ontario, Canada
Apr. 14-15 — Myrtle Beach Ball, Convention
Center, Myrtle Beach, South Carolina



Apr. 21-22 — 9th Annual Azalea Festival,
Norfolk Scope, Norfolk, Virginia
Apr. 21-22 — First Capitol Carnival, Belle-Clair
Exposition Hall, Belleville, Illinois
Apr. 21-22 — 16th Annual S/D Festival, Clin-
ton Central Schools, Clinton, New York
Apr. 21-23 — 1978 California State S/D Con-
vention, Convention Center, Pasadena, Cali-
fornia
Apr. 21-23 — Trail & District Jamboree, Memo-
rial Center, Trail, British Columbia, Canada
Apr. 23 — Dinner Dance, NCACC Gym, Beth-
lehem, Pennsylvania
Apr. 24 — Fontana Fling, Fontana Village
Resort, Fontana Dam, North Carolina
Apr. 28-30 — 12th Alaska S/D Festival, Ketchi-
kan, Alaska
Apr. 28-30 — Spring Swing, Convention Hall,
Liberty Park, Sedalia, Missouri
May 1-8 — Swap Shop, Fontana Village Resort,
Fontana Dam, North Carolina
May 6 — Haylofter's 7th Annual May Festival,
Unatego High School, Otsego, New York
May 6 — Official Night Owl Dance, First

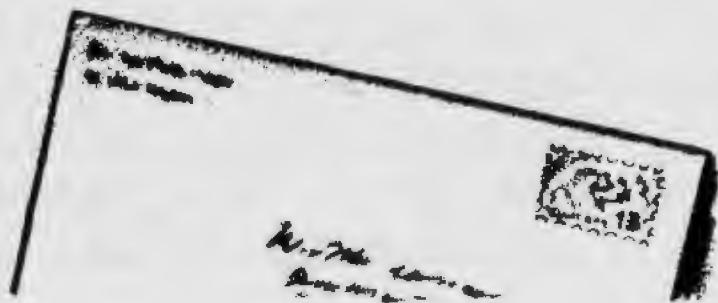
Methodist Church, Cheyenne, Wyoming
May 6-7 — 5th Maypole Dance, Munich, Ger-
many
May 7 — Spring Fling, Elks and K of C Halls,
Chicopee, Massachusetts
May 8-15 — Rebel Roundup, Fontana Village
Resort, Fontana Dam, North Carolina
May 12-13 — 2nd Queen City Festival, Frank
Cochran Center, Meridian, Mississippi
May 13 — 32nd Annual Jamboree, Myriad
Convention Center, Oklahoma City, Okla-
homa
May 19 — Election Special, NCACC Gym,
Bethlehem, Pennsylvania
May 19-20 — NE District Festival, Municipal
Auditorium, Moberly, Missouri
May 19-20 — Tulip Time Festival, Senior High
School, Zeeland, Michigan
May 19-21 — 23rd Annual Festival, High
School Gym, Traverse City, Michigan
May 22-29 — Accent on Rounds, Fontana
Village Resort, Fontana Dam, N.C.
May 25 — Jerry Haag-Eddie Powell Special,
Eastland Vocational Center, Columbus, Ohio
May 26 — Inauguration Special, NCACC Gym,
Bethlehem, Pennsylvania
May 26-27 — Memorial Day Weekend, Optimist
Club Building, Hardy, Arkansas
May 26-27 — 6th Annual Spring River Festival,
Hardy, Arkansas
May 26-28 — Chaparral S/R/D Festival, Colum-
bus, Ohio
May 27-28 — 8th Annual R/D Festival, Worms,
Germany
May 29-June 5 — Fun Fest, Fontana Village
Resort, Fontana Dam, North Carolina
June 2-4 — 19th Australian National Conven-
tion, Entertainment Centre, Perth, Australia
June 2-4 — N.Z. National S/D Convention,
Memorial Hall, Wanganui, New Zealand
June 9-11 — 19th Buckeye S/R/D Convention,
Exposition Center, Columbus, Ohio

(Please turn to page 84)





Let's Communicate



RECENTLY, within the span of little more than a week, we received two letters coming from two parts of the country expressing viewpoints from different sides of the square dance coin. The first was from a caller, the second from a pair of dancers in the midwest.

From the caller came a cry for help. Almost a year ago, it seems, a club had written the caller asking his fees and checking to see whether a particular date might be available for his calling services. He checked. The date was clear and he wrote informing the club president of his fee and the fact that he would hold the date for a few weeks waiting confirmation.

Six months later and having heard nothing further from the club, the caller who had become accustomed to poor communications translated the lack of an answer to mean a rejection and accepted another calling date for the same night. Then, scarcely three weeks before the date of the dance he received a post card from the first group saying that they were looking forward to dancing to his calling; what time would he get into the city? etc.

Two Choices

The caller was bewildered. At this late date he had two choices. He had to either cancel his existing, confirmed date and risk the wrath of the club's members, even though he would, of course, get a replacement. Or he could write and explain the facts to the first club, knowing that there would undoubtedly be many dancers who had received the publicity and purchased tickets who would not understand *why* the caller had failed to keep his scheduled appearance and was "letting them down." Certainly this was a sticky decision to make.

The caller decided to retain his confirmed date and, although he helped the club who had

first inquired about his availability and aided them in getting another caller, he nevertheless suffered from those who didn't understand why he didn't show.

A pair of dancers wrote that their club had in their possession a signed letter from a caller who had agreed to call their anniversary dance on a certain date. Now it had come to their attention in reading an area square dance publication that the same caller had scheduled a large square dance weekend in another city on the same date.

Wait and See

The dancers were irate. How could a "professional" caller do this to them? They decided on a rather unusual means of soothing their hurt feelings. They would wait until the day of their dance and then, if the caller didn't show up (which they assumed he wouldn't), they'd hire a lawyer and sue him. The reason for contacting us, they said, was to let us know of the unscrupulous practice of the caller and the actions they proposed to take. They made one mistake. They asked us what we thought.

In both of these instances, the problem lay in communications — or a lack of communications. Unfortunately misunderstandings of this type seem to be happening more frequently than they should.

When we checked with the dancers in this latter experience we learned that no attempt had been made to contact the caller when the conflict of dates was discovered. Nobody called to point out the discrepancy and ask if the caller had remembered their date and had simply chosen to overlook it or whether he had simply forgotten. There's usually a good solution to a problem such as this, but it all hinges on the people involved "keeping their cool" and being willing to look for a mutually

agreeable understanding. What in the world could be accomplished by suing somebody? How much would you sue for, the rental of the hall not used, the hurt feelings of the dancers? No, regardless of who might originally be at fault the first concern would be to see that the club anniversary dance was properly called for. The next step would be to do whatever was necessary to insure against the same thing happening again.

In a similar experience a few years ago a caller, fully aware of his commitment, failed to show up for a scheduled dance. The sponsoring group indicated sadly, "This has happened to us with this same caller before." In such a case the sponsors are simply asking for trouble. No matter how good a crowd pleaser a caller may be, unless he can be depended upon to maintain his commitments it's simply not worth the risk to feature him.

Getting back to our first example and the caller who found himself with a pair of dances on the same night, there are several obvious precautions that he is now taking. First, he

sends out a copy of his own agreement form (CALLERLAB makes these available to members) and asks that the form be filled out, a copy retained by the sponsors, and returned to him by a specified date. Not receiving the contract by the date requested (and allowing a reasonable grace period) he sends a post card to the sponsor indicating that because he has not heard back he has assumed that his services were not needed and he is now open to accept other dates.

The communications gap can threaten us all whether we be dancers hiring a caller or a caller whose services are available. In both our examples which seem to be typical of so many that have come to our attention, the misunderstandings could have been cleared up by a phone call, a letter or a personal visit. The problem quite frequently rests on the shoulders of both parties.

The days of the traveling caller appear to still be in their zenith. Maintaining good public relations is a responsibility for us all. Good communications are imperative.



Dear Not-So-New Dancer:

Have you given any thoughts to what will happen once class time is over? Chances are club members in your area and your caller have already told you a little bit about what to expect. If you are a part of a large class perhaps your caller is planning to allow your group to remain intact and operate as a club. Quite frequently clubs that sponsor and help to build the new classes are waiting with open arms for the new dancers.

It's a good time to start thinking how

frequently you would like to dance, how involved you would like to become in the square dance activity. Much depends upon your other responsibilities. Whatever decision you make toward the future you will find that there are others with similar feelings.

It may be that your area has clubs that are adjusted to the various plateaus. Some may incorporate only the basics you will have learned by the time you finish your class. This might be considered a Mainstream club. Other clubs go further, depending upon regular work-

shops so that they can move into more advanced calling and dancing.

You'll soon become conscious of the square dance world around you. The important thing is to find a square dance "home" that meets your needs. Then, when you are invited to be a member, plan to share in the joys and friendships that come with sharing the responsibilities. Square dancing isn't any different than many other activities. You benefit from it in direct proportion to what you give.

How We Dance

Perhaps you've already noticed, there's a great deal of turning under arms in this activity. You discovered early that there is a comfortable way for the girl to turn under the man's raised right arm before a promenade. Then, some weeks later you learned how to do a box the gnat and other movements requiring arm raising and "turn orders." Turn under movements need not be uncomfortable, but they do require a degree of skill and know-how.

Handholds Differ

Not all of these movements use the same type of handhold. As an example, curlique, which comes down the line a bit in the suggested teaching order, can best be done if the lady will cup her opened palm directly in front of her face, adjusting her shoulder to elbow to the height of her partner. The man will simply place his palm against the back of the lady's palm (A) and from this hold (1) the lady will find it a simple matter to back under (2) and finish her three-quarter turn (3) without any problem in adjusting the handholds.

In a star thru the two facing dancers (4), will place their hands palm to palm, about face high for the lady — (4), thus when the lady turns under, the hands are raised slightly (5) and at the completion of the movement the man's hand rests gently on top of the lady's (6).

In both the box the gnat (7-9) and box the

CURLIQUE

flea (10-12) start with the hands in a handshake position and let the man's hand move over the lady's during the turn under process so that contact is not broken.

A California twirl starts with the girl's hand resting on the man's (13). Then, during the turn under (14), the hands retain contact so that the same hand positions are held at the completion of the movement (15).

Loose but Secure

Remember, in these turn under movements it's important to retain contact to add security and stability for one's partner. It's also important not to have such a strong hold that the hands cannot turn. In a sense, a turn under movement might be likened to the ball and socket connection between the two ends of a trailer hitch. If the two ends of the hitch were welded together instead of being allowed to pivot, you would have certain disaster. The same would hold true if in a box the gnat, for example, the man and lady were to hold secure hand grips — something would be sure to break.

These are small but important points. Your caller will show you the correct handholds as you learn each one of these movements.



STAR THRU



BOX THE GNAT



BOX THE FLEA



CALIFORNIA TWIRL



The importance of Saying What We Mean

WE, LIKE SO MANY OF YOU, have for many years been reading descriptions of experimental movements. We can count on as many as half a dozen or so coming out every month. Aside from the fact that many of the movements simply don't seem to click, one big concern has been with the way the descriptions are written. Obviously the creator knows what he means but there are often wide discrepancies between what he wants and what he says.

Take, for example, descriptions that start with "from lines..." and then go on to describe the action. There are many *lines*. Some are facing, some are back to back. Many are lines of three, others are lines of four. Some are two-faced lines. Perhaps the movement will work equally well from any of these formations but chances are they won't so it's a case of guessing a bit to know what the author wants.

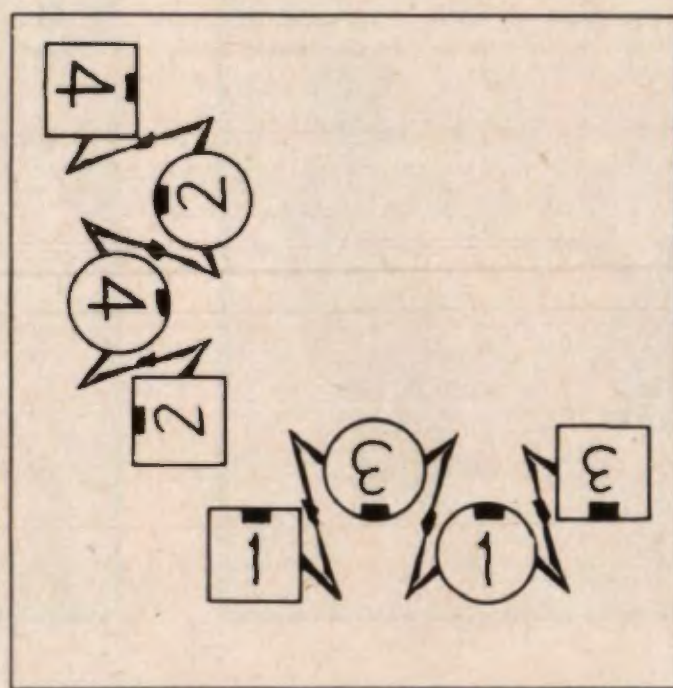
The secret of "selling" the idea of a movement is being able to describe it — to say what is meant. If you don't mind our taking some liberties with current-day choreography, let's look at the way so many new call-creations start, *"From two ocean waves, etc."*

Right away we create our own mental picture and try to work out the traffic pattern.

A LITTLE HOMEWORK

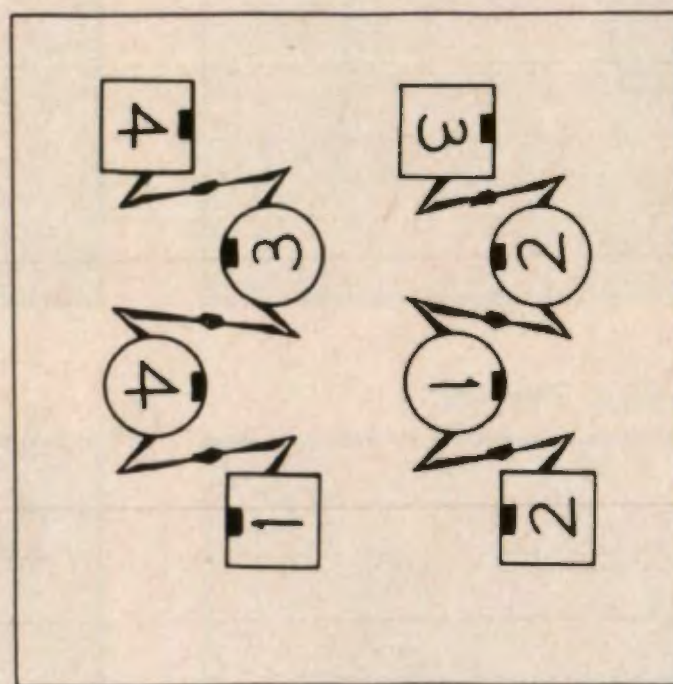
Look through some of the old definitions of square dance basics and see if in your opinion they describe accurately enough what the movement is intended to accomplish. If they don't and if it's not clear just how a particular basic will start and finish, then you can understand how frustrating some movements can be. Many dancers and callers are concerned about definitions and though our examples of clarity in this article may appear farfetched, they do not exaggerate the need for a clear, easy to understand language.

But then two ocean waves can appear in any number of ways. While not entirely likely, it is possible for couple three to move across the set and step to a wave. Then couple two will do the same and, as a result, we end up with two waves at right angles to each other.



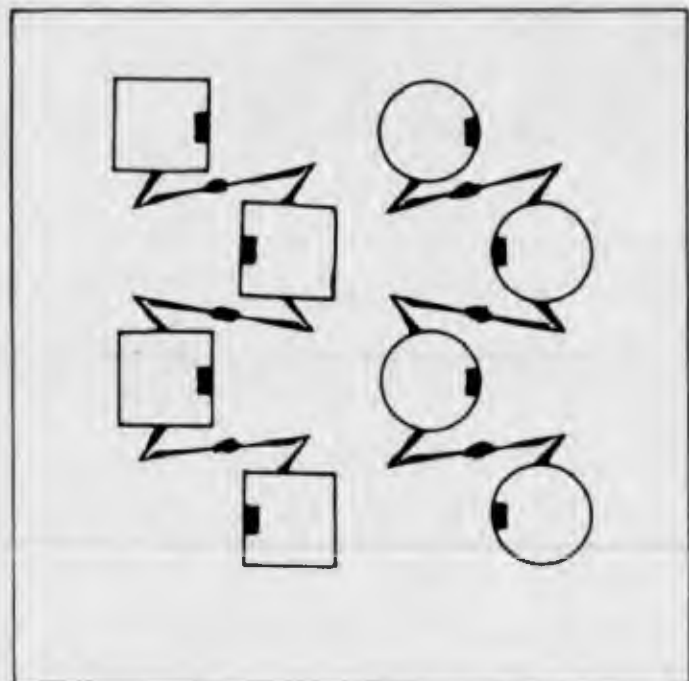
It's not a likely formation but it is possible.

What we most frequently mean when we say "two ocean waves" is the formation that results from the heads (or sides) doing a square thru and then the dancers doing a do sa do to a wave, or stepping to a wave. The result: *Two Identical, Parallel Ocean Waves*.



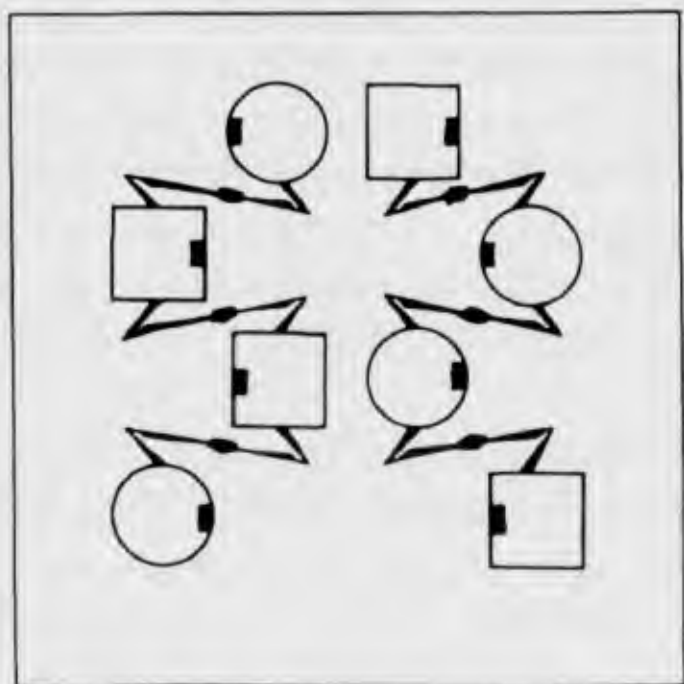
It's easy to see that the waves are parallel and they are "identical" because one is an exact

man-for-man, lady-for-lady image of the other. It is possible, you know (though we're not going to worry about how to get into the formation), to form *Two "Similar", Parallel Ocean Waves*.



They're certainly parallel and they are similar in that they're both right hand waves. But with just men in one line and only ladies in the other, they are not identical. Obviously, with some basics that are specifically designed to have the ladies do one thing and the men do another (box the gnat, star thru, curlique, etc.), the discrepancy *does* make a difference.

Finally, there are formations of *Two Parallel Ocean Waves* that are neither identical nor even similar. (We're not saying it's easy or even possible at the present time, to get into this formation, we're only saying that this *is* one type of formation.)



As long as we're talking on the general subject of making descriptions clear and concise, for those of you involved in such matters we should point up another problem.

Perhaps you've run into descriptions of movements that involve other terms. For example, let's say you've just invented a pattern you call "Carve the Turkey" (not a completely

unlikely term in view of much of today's jargon). In your description you incorporate the movement "gee whiz" and you use the name of the movement rather than describing the action expected. Right away you're dooming your movement no matter how excellent it might be. The life expectancy of "gee whiz" may be short and as it disappears from the scene so go your hopes for your brainchild "Carve the Turkey."

It's no simple matter to write good descriptions. A good description will lean heavily on good English — taking nothing for granted. If we wish to make the language plain for future generations of square dancers we must learn how to say what we mean.

SQUARE DANCING magazine and *Sets in Order* before it, have for many years researched and published Basic Movements lists, Manuals and Handbooks as a means of helping to create a universally acceptable "Language of Square Dancing."

You'll be interested in these unsolicited endorsements of the SIOASDS Caller/Teacher Manuals and the definitions they include which are also contained in the two Basic Movements Handbooks:

CALLERLAB endorses and recommends the Caller/Teacher Manual for the Basic Program of American Square Dancing (published by The Sets in Order American Square Dance Society) as an accurate description of the terms which form the foundation of American Square Dancing.

CALLERLAB endorses and recommends the Caller/Teacher Manual for the Extended Basics Program of American Square Dancing (published by The Sets in Order American Square Dance Society) as an accurate description of the terms commonly used in contemporary square dance programs.

With the help of hundreds of callers, these Handbooks and Manuals have become the bible for many thousands of dancers. Before wholesale changes are made, changes which could effect the entire square dance population, it is important to determine if such changes reflect the desires of a majority of dancers and callers everywhere.

Square dancing in the year 2000 A.D.

FEEDBACK

THE PROJECTION of square dancing to the year 2000 A.D. in the November, 1977 issue has brought responses from many parts of the square dance world. The great majority of those who wrote in echoed the concerns of those who were interviewed for the article. "This is not a case of forecasting doom and gloom," said one writer, "but an opportunity to look at the great heritage of American dancing and what we have available to us, and then charting a bright future and moving ahead." Here are a few excerpts from the many letters received.

"We think your Year 2000 evaluation of square dancing was a realistic one. We've been dancing for eight years and our main interest these days is with 'challenge' dancing. We're careful not to say 'advanced' dancing for that tends to denote somebody being mentally less able than we to do these movements, which is simply not true. We do have the time, several nights a week, to devote to it while others don't. We see that for our phase of square dancing to be meaningful the whole activity must be healthy as well. If we can learn to bring new dancers into classes, instruct them well so that they will stay with the activity and provide clubs of different levels where they can dance and enjoy themselves, then it's only natural that some of them may become interested in the 'challenge' phase." — *Ed and Sally Bertram, Oakland, California*

"We have given up square dancing. Just too much of the drill team type of figures coming in to it — and too often . . . if you don't spend almost full time keeping up on them, you are just left standing in the square, feeling like a stupid fool, and stopping the square. So, I just said this isn't the fun thing that square dancing is meant to be and hung up my petticoat. Until someone in the movement with some clout realizes what's happening, I'm afraid dancers

will continue to drop out and the fun will all go out of it." — *Ruth Hurley, Albuquerque, New Mexico*

"If your 'Think Tank' poll says anything, it says we need all sorts of square dancing, all sorts of square dance clubs, and all kinds of callers — because we have all kinds of dancers!" — *Dr. and Mrs. Allen Conroy, Novato, Calif.*

"Being a good square dancer requires a lot of time, including regular attendance at workshops. Year after year we signed up for the workshops, and found them less and less fun as the amount of new material increased geometrically. Not that the new figures were too hard, but if you hadn't learned all of the latest configurations you were dummies at the next dance. Those who find challenge, exhilaration and fulfillment in high-level dancing, will gobble up new material to keep themselves interested . . . and will have lots of fun doing it. Some, content with less frequent, less demanding dancing may somewhere find clubs where they can enjoy such an activity. In the long run, the biggest problem may be in the continued enrollment of newcomers to keep square dancing alive. The formidable length of beginners' classes necessary to prepare people to even begin the hobby certainly must be a serious obstacle to many." — *Albert L. Abbott, Detroit, Michigan*

"For a long time I've been aware of complaints from dancers about the increase of current popular music, even rock, in an evening of square dancing. It does something to change the behavior of some folk, increasing the kicks, jumps, etc. For the rest of us our smooth dancing satisfactions are ruined. . . . Let's keep more of the old in our type of folk dancing. It seems to help mellow all of us, so all have fun." — *Marion Abbott, Detroit, Michigan*

"We very much like to learn all the new material we can, but we look back to the more traditional dancing we did 25 years ago and

regret that our new dancers never had the opportunity to learn the waltz quadrilles, many of the fun mixers, and be thrilled with the 'Grand Square' as we were. We'd like a little bit of that included in our square dance program, but most groups want to rush through the latest experimental figures and don't have the time to look back. Why not use the CALLERLAB basics with optional plans to include traditional figures for those who wish to do so?" — *Darlyne and Paul Goodman, Norfolk, Nebraska*

"What happened started with good intentions. The callers wanted to standardize the calls across the nation. So they formed CALLERLAB, a caller organization for the betterment of square dancing and the caller's place in it. They dropped the basic 75 call list and came up with a new list of 68 calls, which turned out to be closer to 108 calls in actuality. Where 24 to 30 weeks were required for beginners before, now 41 weeks is required. Many callers tried to meet the new criteria, but due to the limited availability of facilities in some areas and the increased demand of the material to be taught, the 41 weeks was too much. This resulted in an increase of frustration upon the new dancers and thus the large drop-out we have seen these last years." — *Edwin Emburg, North Highlands, California*

"... the 'hand-drilling' and monotonous patterns and repetitions must be indulged until the time when we all must once again return and begin to move to the *music* rather than to the drone of the caller. This current craze for thousands of basic figures and movements must indeed run its course and when it is finished there will be a semblance of order." — *Bob Howell, Cleveland, Ohio*

"The concensus among our local dancers seems that the caller's fees are not too high. We have many traveling callers who make little more than expenses unless they are on tour and calling a dance every evening for a while. The cost of a place to dance seems to be increasing faster than the cost for a caller, but some clubs, like our own, have excellent support from a church or city recreation fund. Unfortunately, we are the exception, and not the rule." — *Sam Andrew, Austin, Texas*

"Even though I will probably not be a participant in the year 2000, I dread to think that small town clubs will disappear and that dancing will flourish primarily in retirement vacation resorts. I think that it is within our power to shape the future if we really want to and one way is to refuse to be carried away on

The "Popular" Dance

Later this month CALLERLAB will be holding its Convention in St. Louis, Missouri. A feature of that Convention will be a discussion on the need for a "popular" phase of square dancing, involving no more than 30 weekly lessons covering some 75 basics and designed to retain the greatest percentage of the potential new dancers in a continuing program. If you have thoughts regarding the development of a successful, limited-basic program, send them as quickly as possible to Jim Mayo, P.O. Box 657, Lexington, Massachusetts 02173. They will be appreciated.

the ego trip of using new maneuvers and let's get back to fun, carefree dancing." — *Ernie Felsted, Bettendorf, Iowa*

"When folks are fulfilling careers and raising families, etc., and themselves in college study courses, chosen hobbies call for fun-filled times without constant worry. Square dancing used to be just that. We wonder if discotheque dancing is winning favorable preference. Could it be that discotheque dancing offers dancing without having to stop in the middle of a dance to figure out what movement is required to complete the dance?" — *Robert W. Macdicken, Tacoma, Washington*

"The deception of the new dancer on learning how to square dance in 24 easy lessons will have passed away (by the year 2000). Traditional square dancing will have become a dance within itself, governed by certain established and controlled movements which will have an end; when reached, the learner becomes a dancer. The dance will be performed in style with rhythm and smoothness. Tenderness will have found its way into square dancing. The important thing is not which, or how many movements make up square dancing, but how they are done in the established dance. In the year 2000, square dancing will have become a dance." — *Jim Smith, Ft. Wayne, Indiana*

"... as an individual, as a square dancer and as a square dance caller, I believe the so-called levels have been introduced (stuffed down our throats is more like it) not solely for the benefit of the square dancers but in large part for the benefit of the caller by providing him with a group of dancers who have been separated into levels as devised by the callers. The callers now
(Please turn to page 90)

THE THINK TANK IDEA

THE NORMAL BUSINESS involved in running a square dance club leaves little time to think of anything but current planning — lining up a caller, refreshments, finances, guest visitations, etc. Any long-range planning is often relegated to what time is left after the necessary business is out of the way — possibly over the pie and coffee at the end of the evening. And yet, as important as the everyday business of running the club may be, there's a side to square dancing that has to do with *where we are heading* that is also a club leader's responsibility and concern.

As an example, let's say that a club's attendance is down, less perhaps than it was a year ago. *Why?* Is it because the club didn't sponsor a beginners' class last year? Or, if a beginners' class was held, was the enrollment down? Or, if the enrollment was better than usual, *why* did the club not get more new members as a result?

This *Why*, this question that comes up over serious club matters, is not to be taken lightly. Perhaps if we were to search out things that seem to be troubling the club we could, by isolating the problems, discover a number of possible solutions. Then, by studying these we might arrive at what would appear to be the best solution for us.

We may be so close to the forest in our everyday activities with the club that we cannot see the trees. Our problems of enticing new members may be as simple to solve as finding a new, more suitable or better located place to dance. Or it may be that we need to take a closer look at what we're offering in the way of programming. Whatever the problem, we can solve it best by zeroing in on it at a time and place free from distractions, where we can be completely objective in our approach.

Government and private businesses are facing up to their challenges by isolating a number of their members for brainstorming sessions which sometimes take just a few hours or, in some instances where the whole future of an industry or a nation is involved, several months or even years.

You've heard of Think Tanks — groups of thinking men and women who do future planning. This, in an uncomplicated form, can work for the square dance club or the square dance association.

Let's take the club that has been going along

for years in a more-or-less status quo direction, neither increasing in members or in the number of guests it attracts. Perhaps we would like to establish just what our club will be — the plateau of dancing, the form of rounds we would like to include, etc. — in the next year, five years, or in the year 2000. In other words, it's time, we feel, to set up a club profile and establish its goals.

To begin, determine a time when there is no rush. Find a place where the atmosphere is conducive to thoughtful discussion. Establish some simple guidelines and appoint a leader and a note-taking secretary. Perhaps you'll want to designate your session as being "The Period of the Big Yes," a time to think positive with no one shooting down anything that is suggested. It may be that you'll want your Think Tank to be limited in size, which could mean that a single club might have more than one "Think Tank" going on at any given time.

From your first session you may come up with some key ideas which could be developed at a second meeting of the same group. Fine, then everyone supplied with a set of the notes taken at session one can do some independent thinking and return to meeting two armed with fresh ideas.

What we're suggesting is merely a beginning. The important thing to remember is that your club cannot simply take its direction from what every other club in your area is doing. You can't afford to be a carbon copy of another group — deciding on banner stealing because the other club does it, holding workshops just because every other club in the area holds workshops. Each club must work out its own plan for the future within the framework of a legitimate square dance club. You can build on successful and proven ideas but for your club to be a success, let the Think Tank approach help to plan its future directions.

From the standpoint of a dancers' association whose very purpose in existing is to protect the dancers in the area while supporting and strengthening its clubs and at the same time looking to the future of this activity — a Think Tank is a natural project. Some associations hold regular weekend training seminars where some of the time could be spent in planning toward the future.

We'll have more on all this, later.



The Wolf River Rolling Squares (left to right) Harold and Kathy Silver, Phil and Joan Doucette, Herb and Tilda Johnson, Dale and Marlene Bashaw, Jim and Mitzi Bero, Vern and Betty Bero. All are members of Wolf River Callers Assn.

Rolling Squares

By Herb and Tilda Johnson, Oshkosh, Wisconsin

THE IDEA for roller skating squares was conceived many years ago, not only from Manning Smith but also from "Pappy" Shaw when he would say, "Imagine yourself on a pair of roller skates as you glide around the square." We have added another dimension by dancing under black lights, which makes a very impressive exhibition.

The group is called the "Wolf River Rolling Wheels," and we are all square dance callers from the Wolf River Area. We meet once a month to practice. It's great fun, but one word of caution — one of our gals fell and broke her wrist, so if you try it use smooth forward flowing figures only.

We walk thru without skates but we still find ourselves trying figures that simply don't work

on roller skates. We use circles, allemande left, grand right and left, weave the ring, promenades, coordinate, ferris wheel, double pass thru and cloverleaf, square thru, spin the top, spin chain thru, to mention a few.

Our favorite music at this time is "Somewhere My Love," on Columbia and "Gladness Mixer," on Windsor.

The performing area is a 35 to 40 foot (diameter) circle and a good wood floor is desirable. We did get by on concrete recently, although it was smooth and much more slippery than a wood floor.

We encourage roller skating couples to give it a try. Those who haven't been on skates for some time and those who have never skated will find it difficult. It is a fun challenge any time.

LADIES ON THE SQUARE

CAN YOU MOVE IN YOUR COSTUME?

By Eleanor Bacon

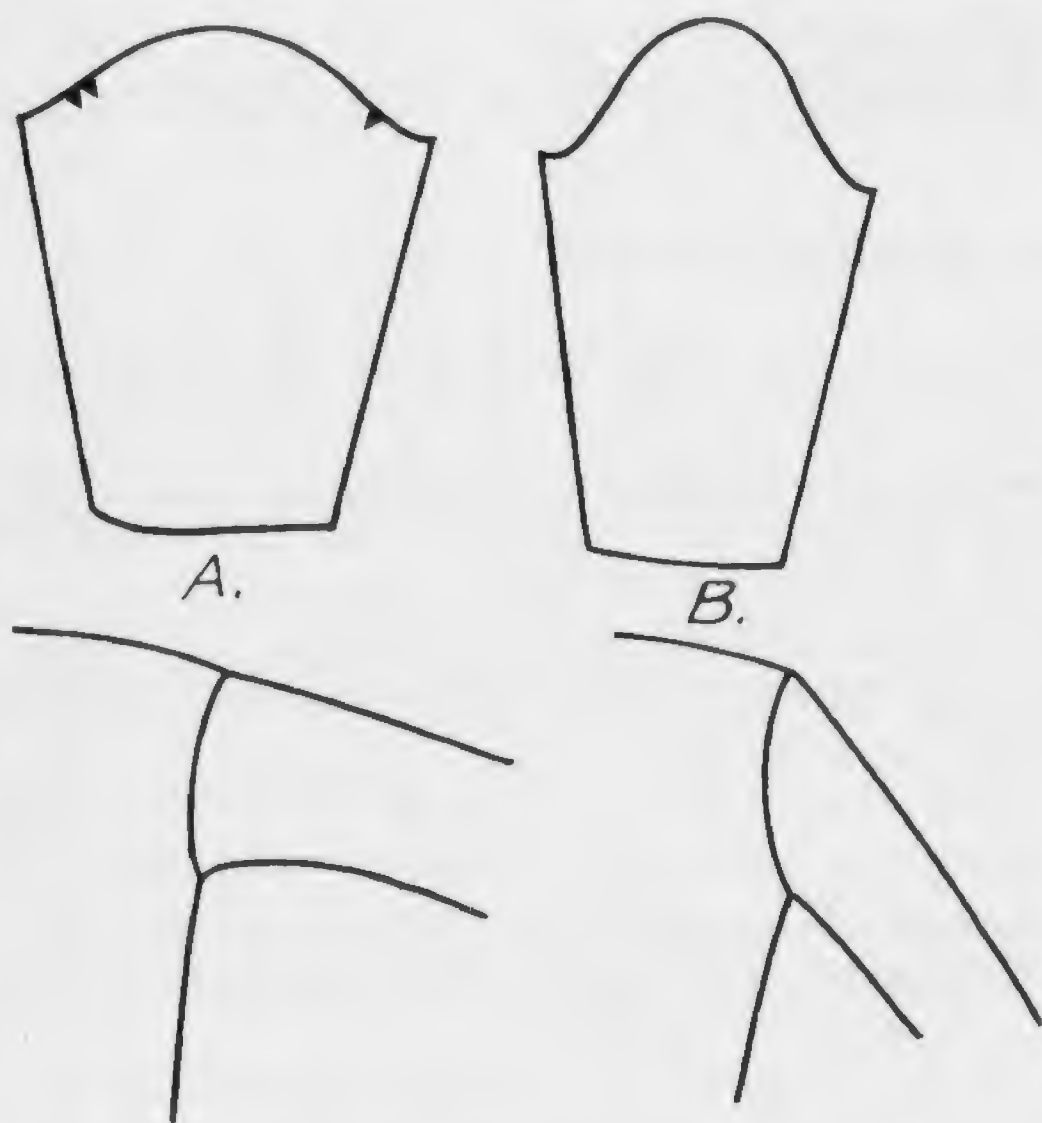


WRITING IN LET'S DANCE, The Magazine of International Folk Dancing, is Eleanor Bacon, an authority on costume research. With groups continually involved in giving performances and having to make or adapt costumes to a particular period or to a specific country, she offers the following suggestions for adjusting the armholes and sleeves of garments so that movement will not be restricted. These ideas apply equally well to square dance clothing, especially when using a pattern which may not have been primarily designed for dancing.

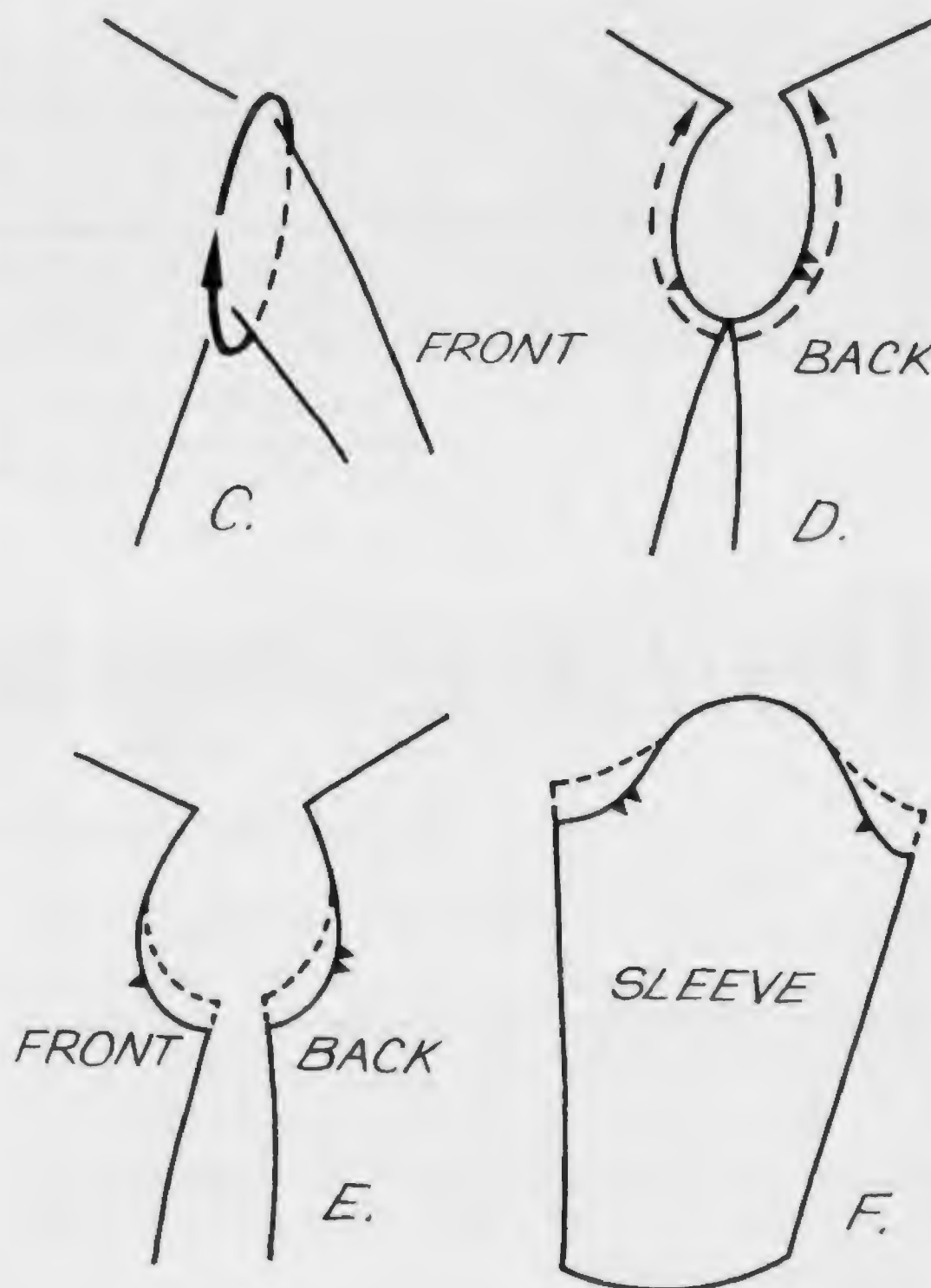
Hints on Making Your Costume Danceable

You may have noticed that on a man's regular shirt sleeve, the shoulder cap is wide and flat; this is to give arm movement to the working man (A). Compare it to a woman's

allow much freedom of movement. To make a sleeve that will allow movement, the shoulder cap is not flattened but the underarm area is raised.



sleeve or a man's jacket sleeve (B), which has a high shoulder cap for a smooth fit but does not



On a large piece of paper, trace your sleeve pattern and the body pattern, including the seam lines, as it is the seam lines you will work with. Add the seam allowances after your alterations are completed. On the body pattern piece, raise the underarm area two or three inches or more (E). Measure your shoulder and

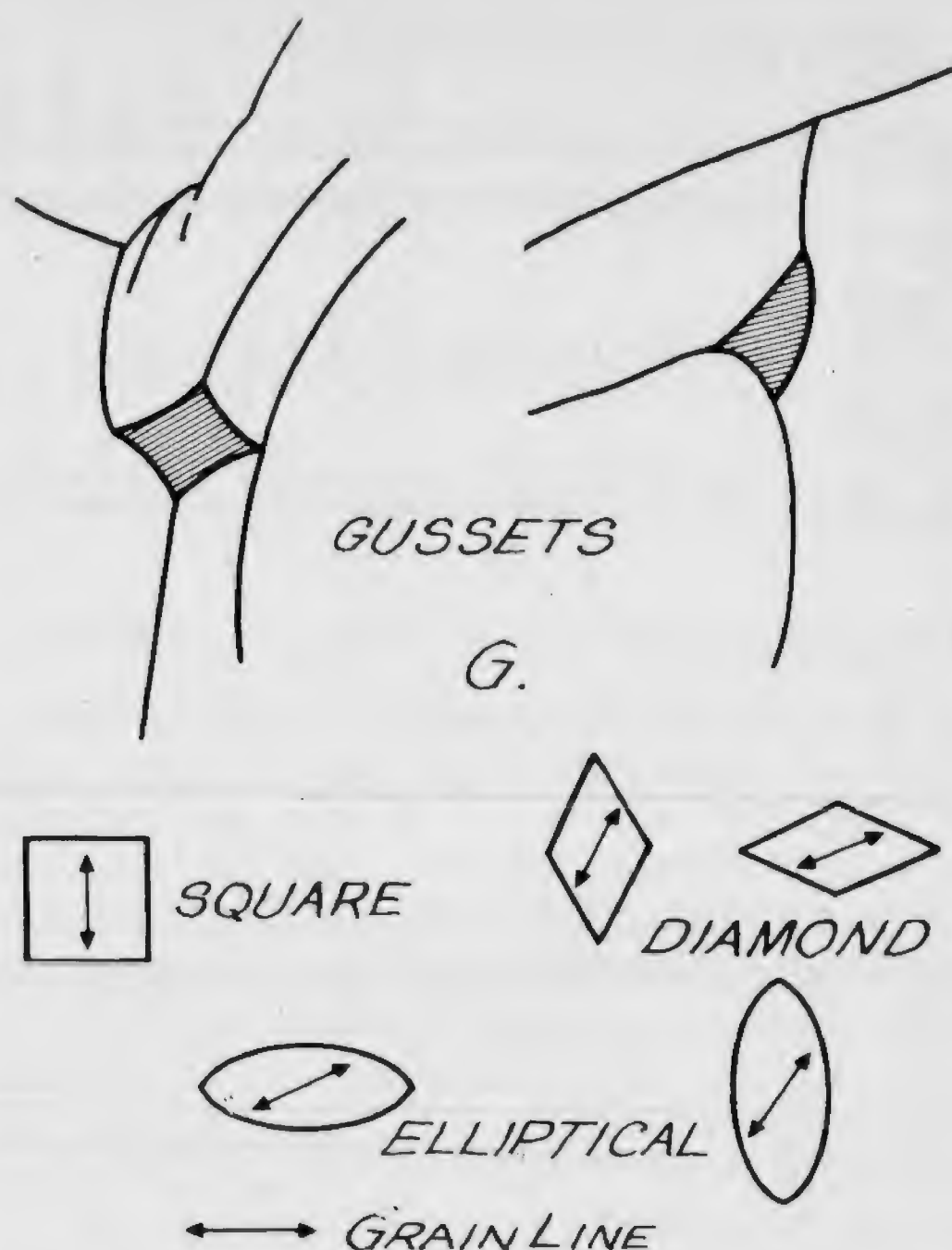
arm circumference (C). Use this measurement to compare with the measurement around the pattern armhole (D) to give you an idea of what the minimum measurement should be on the pattern. This will vary and must be determined by trial and error. Raise the underarm area on the sleeve pattern the same amount as you have raised the body underarm area (F). The armhole measurement and the shoulder seam on the sleeve should almost be the same, with a little extra on the sleeve to be eased in.

Using this altered pattern, make a sample out of sheeting or muslin. Put it on and move around. Can you move? Is it cutting you under the arm? Is it too baggy somewhere? Trim the sleeve and body down a little at a time, if necessary, until it fits and you can still move comfortably. Sometimes an added amount in the back armhole is needed also, and can be tried by using a $\frac{1}{2}$ " or $\frac{1}{4}$ " seam allowance rather than by cutting a new sample piece. Remember to change your paper pattern if this adjustment is used.

Be reasonable about the fit. No need to look sloppy but unless you make your clothes out of a stretchy knit, you need to put in the ease by adding fabric where ease is needed.

Some seamstresses feel that lowering the underarm seam, rather than raising it, will give more ease. But this only makes the armhole larger and less fabric to move about in.

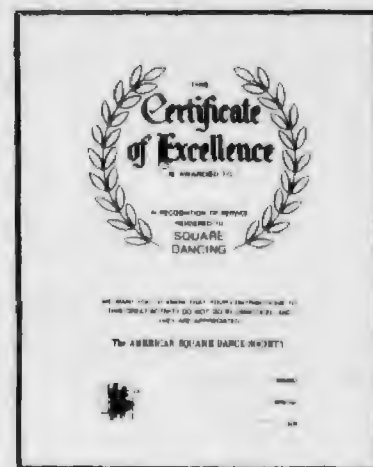
Gussets can also solve the shoulder movement problem, but often the gussets show. This is okay on a peasant blouse or shirt, but not as nice on a man's jacket or coat. If you already have a garment that has the movement prob-



lem, try a gusset. Gussets can be square, diamond-shaped or elliptical (G). The diamond can be used vertically or horizontally, depending on whether it is up and down or forward and backward movement needed. Gussets are always cut on the bias so they can give maximum stretch. A woman's gusset is usually about 3 or 4 inches square, the size, of course, determined by the woman and the garment itself. A man's peasant shirt gusset is usually 5 or 6 inches.

Recognition for Outgoing Association Presidents

So many times in the hustle and bustle of "change-over" the association president is *dismissed*, almost without ceremony, making way for a new president and new board. Desirous, in a small way, of saluting the often unsung hero, The American Square Dance Society has prepared a special Certificate of Excellence as a means of saying "thank you" to the association president and his or her wife or husband. If you will let us know ahead of time we'll send, without charge, a certificate either to the association secretary or to the incoming president for presentation to the outgoing president at the time of change-over. Sorry, but at this time these certificates are only for outgoing *presidents* of dancers', callers' and round dance leaders' associations. Be sure to include the names of both the husband *and* the wife as they should appear *and* the name of the association. You may enclose return postage if you wish.



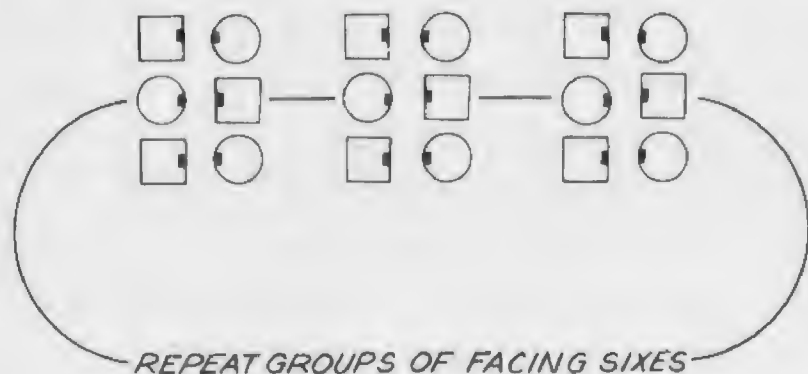
CONTRA CORNER



Triolanzas May Be a Coined Word. It's Also a Challenging Relative to the Line Contrás

ONE OF THE BEAUTIES of contra dancing is the fact that they can be done with virtually any number of couples starting with four and working up to a hall full. And, as we've been discussing in this column, the contra idea isn't necessarily restricted to lines facing lines. Contrás can also be done in circles, in columns of fours-facing-fours (Mescolanzas), etc. In the September, 1977 issue of **SQUARE DANCING** we introduced you to the three-couple variations of the Mescolanza, or the Triolanza, and presented one example, Triolet.

Just to refresh your memory the trio concept consists of a minor set or a line of three dancers facing another line of three dancers. A major Triolanza set is made up of a series of these trios in a long column so that, having finished doing the dance with one trio, the dancers in one line of three can pass thru and repeat the dance with the next trio. Instead of columns, the trios can form a large circle of threes-facing-threes; one trio facing counter-clockwise standing in front of another trio facing clockwise. In this way, as one time through the dance is completed, the dancers will pass thru the trio they are working with and move on to do the pattern with a new trio. Here's the diagram showing a portion of the circle with dancers evenly spaced around the hall.



Instead of using a pass thru at the end of the

figure to move on to a new line of three dancers, Triolet introduced a unique method of progression. In the set of six dancers they all face to their own right and then, following the leader, they single file promenade halfway around their small circle. Having moved 8 steps and having exchanged places with the other line of three, the dancers face to their right, turning their backs on the other trio, and face a new threesome ready to start the dance.

Try These for Size

We'll come back to this method of progression later, possibly in another issue, but for those experimenting with this form here are some samples that use the simple pass thru at the end for their progression.

TRES TRIO

By Ken Kernan

Record: Mason's Apron, Folkraft 1512

- — — —, — — **Circle left**
- — — —, — — — —,
- — — —, — — **Ends do sa do**
- — — —, — — **Centers do sa do**
- — — —, **Centers face right do sa do**
- — — —, **Centers face left do sa do**
- — — —, — — **Go forward and back**
- — **Pass thru, on to the next circle left**

ALTERNATE "TROIS"

By Ken Kernan

- — — —, — — **Circle left**
- — — —, — — **Circle right**
- — — —, — — **Centers do sa do**
- — — —, — — **Ends do sa do**
- — — —, **Centers turn one on the right with the right**
- — — —, **Centers turn one on the left with the left**
- — — —, — — **Go forward and back**
- **Pass thru, on to the next circle left**

MASON'S TRIO (MODIFIED)

By Ken Kernan

- , --- Circle left
- , ---
- , --- Centers do sa do
- , --- Ends do sa do
- , --- Centers star right with the right two
- , --- Centers star left with the left two
- , --- Go forward and back
- Pass thru, on to the next circle left

Now, let's get tricky. Here's an unusual progression and a gimmick that makes everyone "active." Try and have fun!

THREESOME

By Bob Osgood

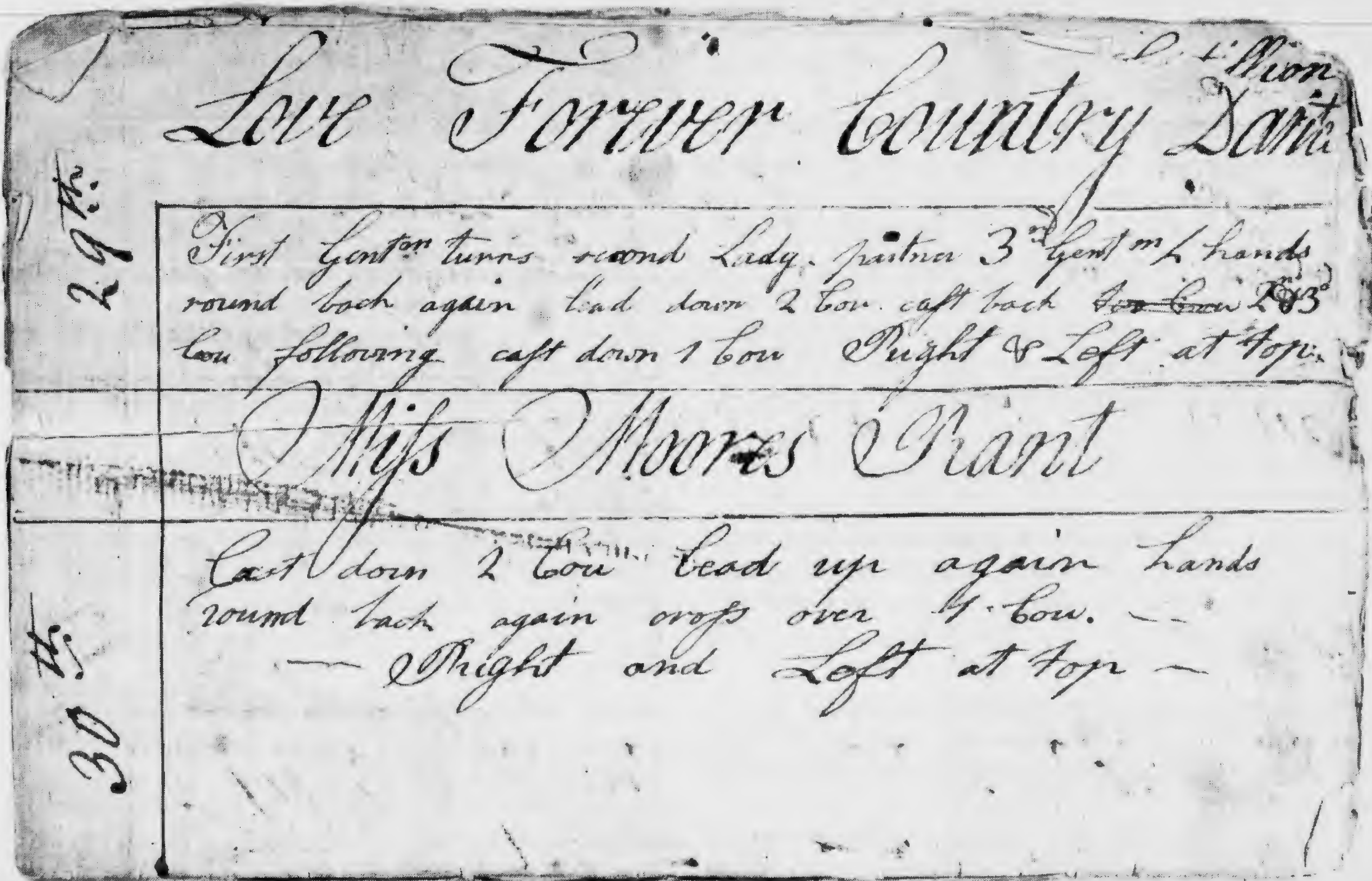
- , --- Circle left
- , --- Circle right
- , --- Go forward and back
- , --- Right ends diagonally do sa do
- , --- Left ends do sa do
- , --- Centers forward — turn contra corners

(cadence call) — —, Partner right — right opposite left

- , ---, Partner right — left opposite left
- Lines face right — close up, join the end of the line go single file
- Around that three, face to the right circle to the left

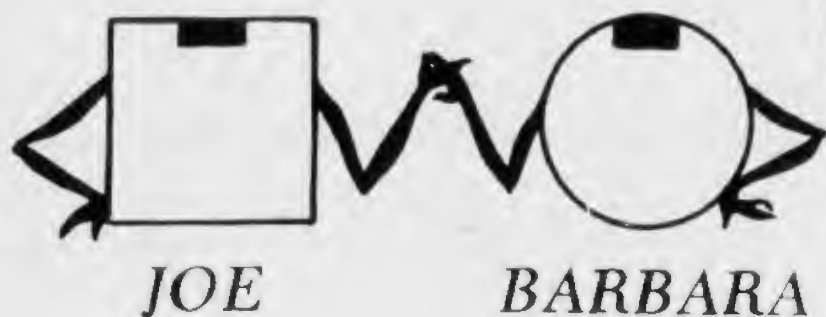
NOTE: Check the description for Turning Contra Corners (SQUARE DANCING, July, 1975). The method of progression has been explained before (SQUARE DANCING, September, 1977). The centers of these lines who are active join the end of their line rather than returning to the center. The distinct difference in this dance is the fact that while each line of three dancers remains intact during the entire dance, each person in the line changes positions so that one time through the 64 count pattern he may be the center. Then he becomes the left (or right) end and then the right (or left) end. No one gets lazy dancing this one.

Some time ago John White in Madison, Wisconsin, sent us portions of an old pocket notebook. Worn, aged by handling and time, it was a caller's book of cues. Who the caller was is not known. As to the age of the book, we guess it must have been written some time in the early 1800s. The 30 calls, all painstaking done by hand, include quadrilles and contras. See if you can decipher the calls for the two shown here — Love Forever Country Dance and Miss Moore's Rant. Our thanks to John. The original pages are on display in the SIOASDS Square Dance Museum.

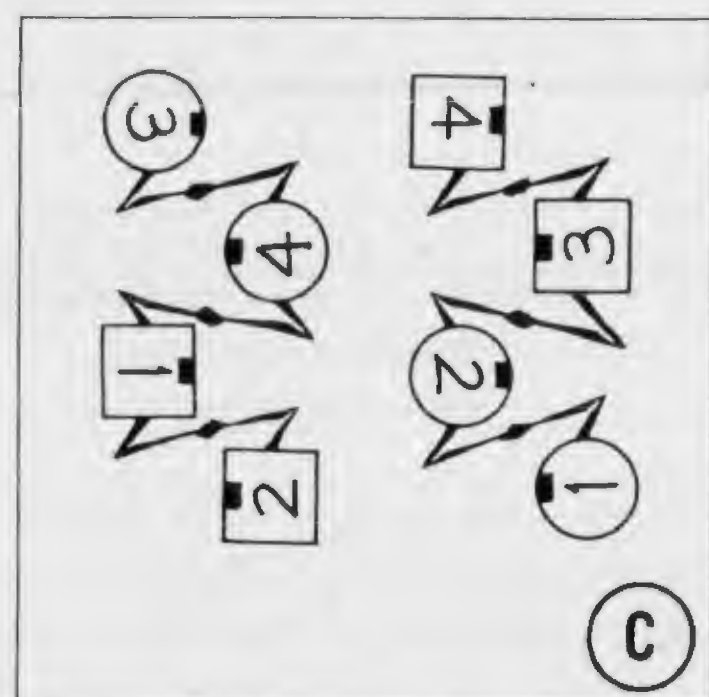
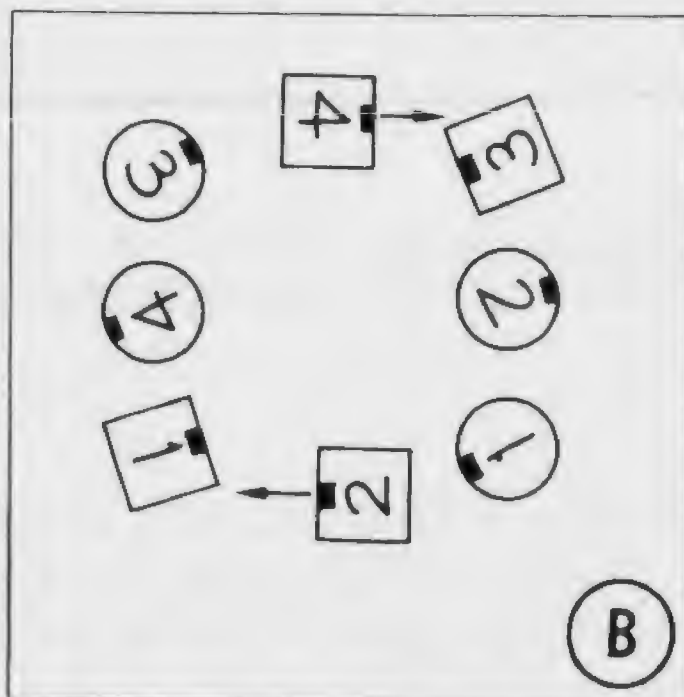
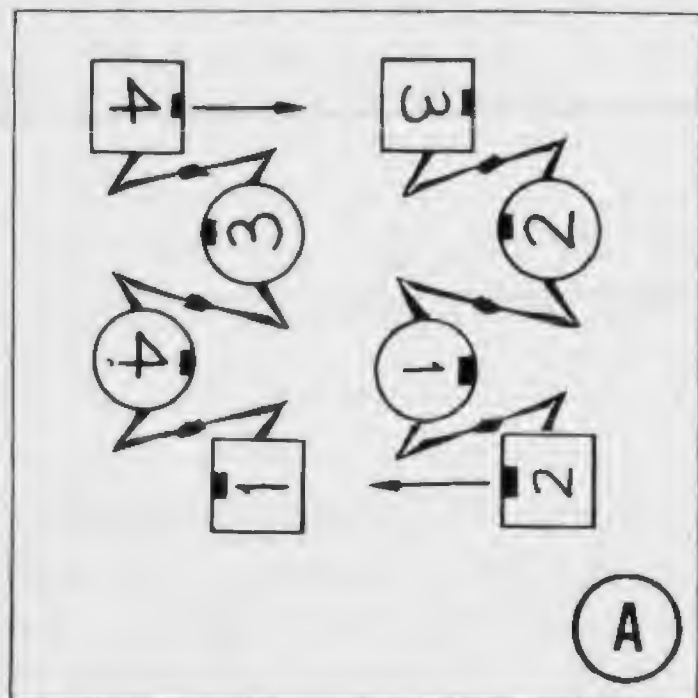


TAKE A GOOD LOOK OK

a feature for dancers



The call In Roll Circulate is getting some workshop attention these days. Joe and Barbara look at it objectively.



JOE: Barbara and I don't always agree on everything in square dancing. Quite frequently I will feel that a movement is comfortable and fun to do and then discover that the same movement is *low* on Barbara's list.

BARBARA: The reason for this difference is quite apparent. So many times what the man does in a movement is considerably different than the lady's part. Joe, for example, doesn't have to worry about his hair getting mussed in a curlique, a star thru or box the gnat. Although chase right can be done with either men or women in any position, we find that it's usually done from a standard setup with the lady on the man's right side and I find that from this position it's an awkward movement to accomplish.

JOE: There are some movements that both of us agree are awkward. Sometimes they can be practiced to the point of glossing over the rough segments so that the dancers adjust and actually force the movement into a form of smoothness. At other times this simply is not possible and for that reason the movement sometimes disappears quickly from the dance scene.

BARBARA: At the moment we're not quite sure how we feel about In Roll Circulate. It

does accomplish an action but in the first few times that we have practiced it both Joe and I have had some difficulty in avoiding collisions.

JOE: So that you'll know what we're talking about let's look at the movement. Starting from two identical (or similar) parallel ocean waves (A) the two ends who are facing in, in this situation men 2 and 4, will circulate to the next position, across the square (B). At the same time, everyone else in the two waves will roll halfway or 180° toward the spot vacated by the two ends who are circulating. Those facing out will roll right face; those facing in will roll left face (if starting from right hand waves). They will have changed their facing direction to be in a position adjacent to their original position (C).

BARBARA: There's a related movement, Out Roll Circulate, done from two similar parallel ocean waves, where those on the end of each line who are facing out will circulate to the next position (the opposite end of their wave) as the others will roll halfway (180°) toward the vacated end position and finish facing in the opposite direction.

JOE: We're accustomed to doing movements where one person trades with his partner or
(Please turn to page 90)

PROBLEM OF RISING COSTS

INFLATION, DECREASED VALUE of the dollar, everything costs more... all these familiar phrases flit from the tongue almost too easily these days. Too easily, that is, because the negative is forefront without an equal balance on positive action to correct the situation.

The frequency of letters from clubs and dancers complaining about costs and attitudes about money is increasing. Hall rentals are rising alarmingly in some areas; callers are asking higher prices; new dancers coming into the activity only equal the dropouts thus keeping the population count relatively steady.

If there were a golden-goose answer to the problem we would gladly present it on its proverbial golden platter. What can be done is to look realistically, not fearfully, at the situation and see what is causing the aches and pains.

Hall Rents

While the overall number may be relatively small, still there appears to be an increase in buildings designed specifically for square dancing. Some individuals find that the financing of such a venture is profitable in an area where the hall can be rented most of the time, and even more successful when the hall is designed to be used during the daytime for some unrelated activity. Some uses which have been successful include daytime child-care centers, meetings halls for groups and civic clubs, daytime dance classes.

In other areas square dance clubs themselves have undertaken to remodel or build a hall to accommodate their own group. Some clubs have shared costs among members on a pooled or private bond basis; others have guaranteed a loan to cover the needed reconstruction; others have sold shares among interested square

dancers. In any of these situations care needs to be taken to look long-range so as to avoid any financial headaches with unanswered "how-do-I-get-reimbursed" questions. However some clubs have found the satisfaction of having their own hall far outweighs the need for total remuneration.

Some towns have found that when school or recreation hall rents became prohibitive, what was needed was a concerted effort by the square dance populace to inform the city fathers as to the use, need and care of the hall by a square dance club. With patience and persistence the results can be rewarding, as has been shown by a reversal of original increases as well as the retention of the right to use the accommodations which had previously been denied. When such steps are taken, it is wise to select a spokesman who is literate, intelligently vocal, makes a good appearance and is undaunted by so-called city hall.

In some areas increases have been so out-of-line that it has been impossible for a club to meet the new costs, even with increased donations at the door. On some occasions one club has combined with another group. Obviously this brings up questions relative to what night, who calls, club name, etc. which can be solved only with two-sided understanding.

Caller Charges

For many years callers received a fairly set standard of pay across the square dance world. An individual often worked this out with the club(s) for which he called, depending on the size of the membership, size of hall, etc. In some areas dances were caller-run which meant that the caller received all the "take" but also paid all the bills. Sometimes he came out ahead; other times he ended up in the hole.

Years ago some callers adopted a percentage

basis. This meant they would be guaranteed a set fee up to a certain number of squares. This figure allowed the club to meet its expenses. Any squares above this number provided additional income to both caller and club on a pre-arranged percentage figure. Initially this proved comfortable to both caller and club because it was intelligently thought out for the area and the dancers involved. However, somewhere along the line some callers leaped on the bandwagon and asked a similar arrangement for their services without looking intelligently to see if the market could bear it. Perhaps here is where one of the current problems arises. We have heard of newer, unproven callers, who start out by asking fees similar to those of tried and tested callers of many years standing.

True Story

A case in point. This past New Year's Eve, a twenty-year square dance club was planning its regular party night. As it had done for years, it asked a second caller to join the regular club caller for the evening. A small club, it always rented a somewhat larger hall for New Year's Eve with the maximum number of squares to be accommodated being 20.

The evening provides not only a special occasion for members and guests but the proceeds are used by the group to carry them through the year whenever incomes does not cover expenses. The hall rent for the evening was \$75.00. Each caller was paid \$75.00. Additional costs were for food, noise makers, decorations, etc. This past year, one of the regular callers was not available. The club contacted a newer caller who said he'd be happy to share the program and that he charged \$150.00. This from a caller with no club of his own, not two years of experience behind him, no beginner classes taught, actually nothing contributed as yet to the activity.

It comes back to attitude and this depends on training, understanding, consideration and all the accompanying etceteras.

No one is asking callers to be financial scapegoats but there does need to be a realistic concern and cooperation for the future of square dancing by both callers and dancers. Costs always reflect an area; expenses and

MEETING THE QUESTION OF MONEY HEAD-ON

How does your club handle its money problems? Do the dances meet all the club's expenses? If not, how does your club raise extra money needed to carry on? If your square dance club has a solution which meets its needs, please write and tell us what you do. We, in turn, will gather the information and present it in a future Dancer's Walkthru article. If, for some reason, you'd rather we did not use your club name, just tell us and we will respect your privacy. Address your letters to Dancer's Walkthru, c/o SQUARE DANCING Magazine.

remunerations will differ but a high salary does not necessarily indicate success.

Square Dance Population

And this brings us to the third point. When the square dance population increases, the numbers themselves will equate to more income for both club and caller. How then do we solve the age-old problem of drop-outs and bringing newcomers into the activity? You tell us.

AN UNHAPPY TALE ABOUT SET UP SQUARES

THE FOLLOWING ARRIVED at our office anonymously. Generally we would disregard such correspondence but whomever this individual might be, he (she) obviously felt strongly about this situation. We can only surmise that he (she) has been caught somewhere in the middle, only to spend an unhappy evening. Or perhaps he (she) has seen the slow demise of what was once a happy club.

Read on — remembering our author is writing tongue-in-cheek.

Setting up Squares

1. Choose the bookkeeper, the man or the woman.
2. Buy a small 3½x4½" notebook, a nice size to hold in your hand.
3. Mark each page with the number of lines that there will be tips in the evening.
4. Arrive early at the dance so you can fill your program, i.e. if the man is the bookkeeper.

If the woman is the "bookie," she can use the week to telephone and fill the program.

5. When asked to sign up for a tip, don't ask another couple to join you unless you ask the original couple who started that set up square.

6. Mark off the tips as soon as you've danced them. The caller won't call out the number of the next tip and you don't want to get confused.

7. Never, never walk into a square; you must be asked to join them.

8. When the caller says, "Square 'em up," be sure you huddle close together so the uninvited can't rush in and louse up the square. If they do, stick out your chest and say, "This is a set up square (S.U.S.)."

9. Heaven help you if you can't make it to the dance. You will have lots of people angry with you as they will have to dance with someone who has not been asked to set up squares.

Objects of the S.U.S.

1. To dance only with the "good" dancers.
2. To never help out the newer dancers.
3. To never make new friends.
4. To lose most of your old friends.
5. To never get to know me.

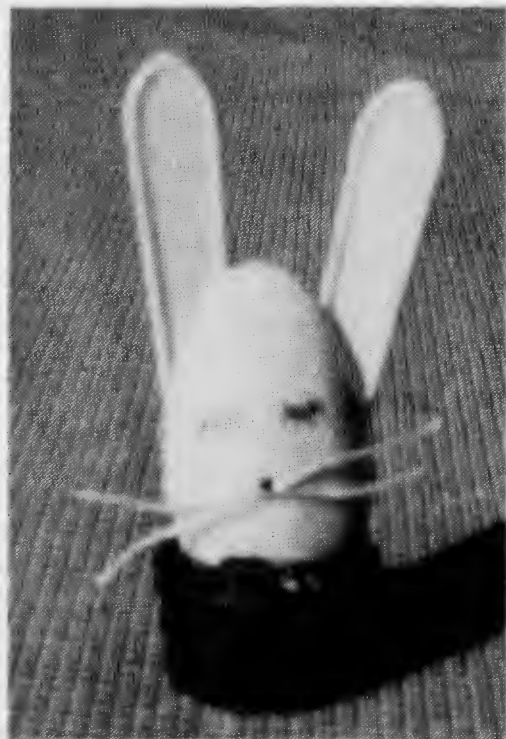
A Wee Easter Bunny

By Phyllis Howell

THE MARCH HARE and the Easter Bunny must be one and the same this month as they blow in together to bring greetings to all. Our version of either or both of these fine rabbit fellows is a tiny, tiny creature. Several of them would make delightful placecards or they could be used as table decorations in and around your refreshments at your Easter dance.

Materials Needed (per bunny)

Bottle top
2 white plastic spoons
Plaster of paris or clay
String
Glue
Acrylic paint



The WALKTHRU

Procedure

Break the handles off the plastic spoons at a point just above the bowl of the spoon. Be sure to leave a bit of the handle attached to the spoon.

Mix the plaster of paris to a thick consistency and fill the bottle top with this. (Or use clay.)

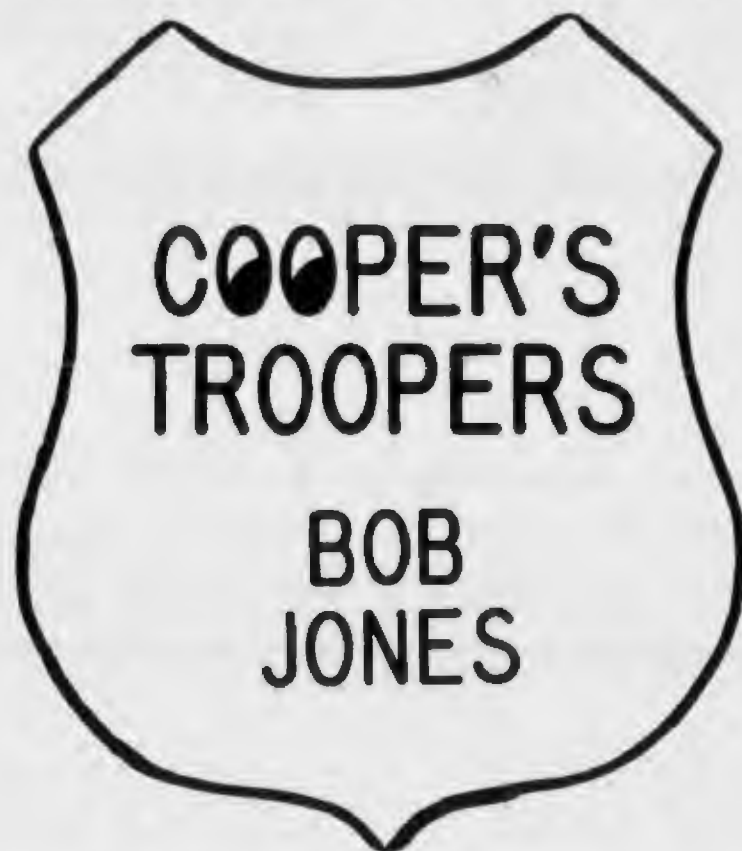
Insert the spoon with the handle edge down into the plaster or clay. Insert the two handles with the broken ends down into the plaster just behind the spoon to form ears. Let dry.

Paint on eyes and a nose with acrylic paint. Cut string to make whiskers and glue in place just above the nose.

If you wish, the base may be painted and/or decorated.

If you are making quantities of these rabbits, you might want to use various colored plastic spoons and mix and match the color of your Easter bunnies.

BADGE OF THE MONTH



Named for its club caller and one of his pet phrases, Cooper's Troopers of Toledo, Iowa, has a bright yellow name badge with black writing in the shape of a trooper's badge. Al Cooper frequently starts a tip by saying, "OK, troops, let's go," and thus this group picked up its name.

The club meets at the Community Building on the third Sunday of the month from 2:00 to 5:00 pm. Specializing in advanced square dance movements, it draws dancers from a wide area of central Iowa.

SQUARE DANCE DIARY by a square dancer



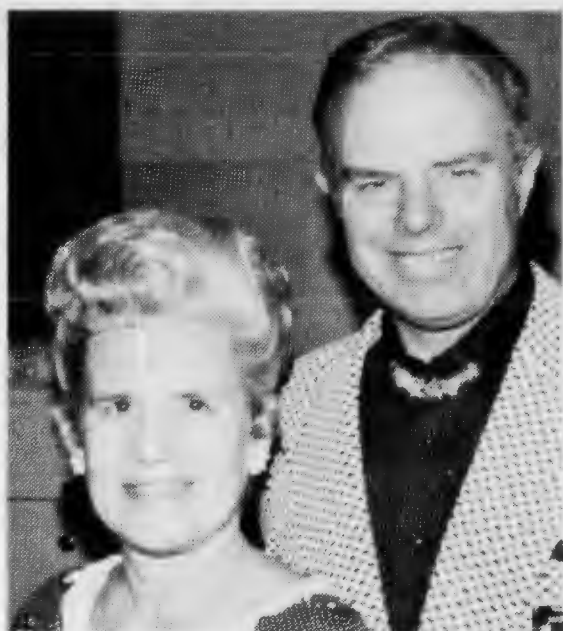
Leave it to square dancers, if given the ideas they're bound to set

UNUSUAL WORLD RECORDS

"THEY'RE TRYING TO QUALIFY FOR THE LOW-LEVEL RECORD."

"THEY'VE GOT A NOVEL IDEA IF THEY CAN EVER GET THE WHOLE SQUARE UP THERE"





The Chaffees

Changing Concepts in the Art of Teaching Rounds

Jack and Darlene Chaffee, veteran round dance leaders from Denver, Colorado, have been resident round dance instructors at Travel Trailer Village in Mesa, Arizona (see SQUARE DANCING, March, 1977) for over five years. Jack expressed some of his thoughts about the activity in general and teaching in particular in a recent interview and we'd like to share them with you. We think you'll find them of interest.

A TEACHER MUST BE HONEST with himself and with his dancers. It is his duty to make sure that he teaches his dancers correctly. It is his responsibility to have his feet doing what his mouth says. I think people are getting cheated all over the country by instructors who do not insist on good positioning, good, clear, crisp steps. By teaching chest up, tummy in, shoulders back, we've had more women say to us, "My husband grew two inches."

Largely because of the way round dancing has gone nationally, we have changed our method of teaching somewhat. In the past we taught the dancers what a vine was, how to do a scissors, hitch, etc. What we were doing was teaching the dancers how to memorize. We no longer teach that way and many teachers have changed their methods just as we have.

We now teach people to listen and to associate basics with what they should do. So if they go through a good basic class and have the right training they are able to get out on the floor and execute a dance they haven't walked because of the cueing.

I have grown up in the dance picture as a non-cueing believer. Both Darlene and I still believe in non-cueing. I believe the non-cued dancer is a better dancer. He executes better. He blends better. He is just an all-around better dancer. But society has switched over to cueing and almost everywhere we go people are insistent upon cueing. New teachers are beginning to cue everything.

We used to go to a square dance and have five, six or seven rounds between square dance tips. Now, because of 30 to 45 minutes of pre-rounds and two rounds between square dance tips, we can cover sometimes as many as 30 dances in one square dance night. Things are different. Dancers don't want to memorize that much. Square dancing has become so intricate that the dancers say they can't remember all of the square dance calls plus memorizing the rounds. As a result they want the rounds cued; they don't want to have to remember them.

As to the number of round dance basics, I have never counted them because, to me, they are in families. They are all just one basic with all of the different ways of doing each one. To me there are only about eight or nine basics.

We are fortunate in round dancing that we have a wealth of classics, dances that are good and that have retained their popularity with the dancers over a period of many years. In the easier category we would consider Dancing Shadows, Mexicali Rose, Sleepy Time Gal and Frenchy Brown as all-time classics. One round dance that has consistently retained its popu-

larity over the past 20 years is Hot Lips and the dancers still enjoy doing it.

Getting into the more complicated rounds we have Let's Dance, Spaghetti Rag, Moon Over Naples, Folsom Prison Blues, Kiss Waltz and many more including some of the Eddie Palmquist dances and many of the old dances written by Gordon and Betty Moss, i.e. Fascination, Lady of Spain, Three A.M., Lazy Quickstep, etc.

Darlene and I feel that we have an advantage because we travel all summer and attend all levels of round dance clubs as well as square dances. We are able to determine what is being danced all over the country rather than in only one area.

We change partners in beginner, in intermediate and easy fun level groups. We do have objections but we find that if you insist on it the people will realize how much fun it is. The strong ones then can help the weak ones and it brings the class along faster.

Certainly there can be no family differences between a round dance teaching couple, especially out in public. We do a lot of little gimmick things on the floor and the people laugh and enjoy it. If you had to put it on a scale of one to ten, the actual teaching part



may be down to three or four. Other things are just as important. You must be able to handle people, you must like people and enjoy being with people.

To anyone aspiring to become a round dance teacher we would pass along some advice once given to us: Don't ever take just one person's idea on teaching and don't become a carbon copy of another teacher. No matter what the level of experience, attend a number of beginner classes. Observe the methods used by the teachers. One can always learn something good from others. It is even possible to learn how not to do as well as how to do.



Pat and Jack Farmer – Muskegon, Michigan

SHORTLY AFTER Pat and Jack Farmer started square dancing in 1959 they joined the round dance activity under the leadership of Margaret and Everett Lane of Grand Rapids, Michigan. When the Lanes decided to semi-retire in 1967, Jack and Pat were asked to assume the leadership of the Twirl-A-Rounds Club in Muskegon. This club meets every Tuesday night, dancing at the intermediate level

with an advanced dance taught occasionally.

The Farmers started a basic class in Grand Rapids in the fall of 1975. This group has now been formed into an easy to intermediate club called the Sue-Steppers.

Jack's occupation as a parts and service representative for the Ford Motor Company makes it necessary for him to be away from home on the average of two nights each week. This, their two round dance clubs and cueing rounds for four square dance clubs has left no time for basic classes recently.

Jack and Pat are members of the Michigan Round Dance Teachers Association and served two terms as President. They have been round dance leaders at the Northwestern Michigan Square Dance Festival, the Rose Festival in Windsor, Ontario, the Red Carpet Weekend in Fort Wayne, Indiana, the Peach Festival in Romeo, Michigan and various other weekends and festivals in Michigan.

• Chapter forty-nine

More Tips on Teaching (continued)

By Jack Murtha, Yuba City, California

The learning rate of individual dancers vary and in his earlier Text chapter (More Tips on Teaching, SQUARE DANCING, January, 1978) Murtha discussed methods of adjusting to these differences. Going on now, we look at the practical side of insuring that the material to be learned has been satisfactorily presented.

● Knowing what research says about the problems of learners does not help unless there are also some methods available which teachers can use to solve these problems. There has been little research reported which has experimentally compared different techniques for teaching people to square dance. There is, however, voluminous research in education and physical education about how people gain knowledge and skills. Using these findings and years of personal experience, I'll try to suggest techniques for dealing with some of the problems identified earlier.

Learning Rate: The teacher knows in advance that someone in class will require up to five times as many correct practice tries as someone else in the same class. All the following ideas have been tried by some callers with varying success:

Additional practice sessions —

1. **EARLY** — Dancers who miss a class come 45 minutes before the next class session to catch up on the missed calls. Other dancers are invited to attend for extra practice on calls requested by them. A class committee of volunteers attends to be sure there are enough to form a square. (Example: start at 7:15 for an 8:00 class)

2. **LATE** — Dancers who request extra help during the class session stay for 30 minutes after class for more instruction and practice. (Example: 10:00 to 10:30)

3. **EXTRA DAY** — Those who wish extra help attend an extra class on another day. (Example: Sunday evening)

4. **EXTRA HELPERS** — One caller taped his class sessions then loaned the tapes to dancers willing to meet at someone's house for an extra class session. Extra sessions can also be held using carefully selected records.

5. **EXTENDED CLUB** — In one club the caller arranged to start early and use a full hour of the club's workshop to help newly graduated dancers bridge the gap between class and club. During that time the caller taught and practiced the mainstream calls to be featured during the regular workshop

later in the evening. He also practiced calls and dancing techniques requested by those attending or reported to be lacking during previous sessions.

Learning Style: Every call should be introduced to both the ear and the eye. Graphically describe the call as it is demonstrated. Dancers must be *taught* to observe demonstrations to really see what happens. During a call the segments must be observed carefully — an overview is needed, but it is often more entertaining than educational. The observer must pick out one person and see what that person does. Put everyone back in the same place and demonstrate again. This time the observer should watch a different person to see what that person does. The caller should call attention to the action of the hands or feet, the preciseness of turns.

Demonstrations should be exact models of the call when it is best performed. Smooth and flowing arm turns, continuous rhythmic shuffle steps, inactive dancer adjustments as the active dancers progress through the movement. Replay the more involved calls several times, but each time instruct the observer what is to be specifically watched. Finish off again with the observer watching the entire action.

Video Tape — A Means of Self-Evaluation

New developments in square dance instruction have made practical the use of videotape recordings and super 8 films of expert dancers demonstrating calls. It is still necessary to make your own tapes or films, but these can be very helpful.

Dancers should also walk thru a new call being careful *not* to put in stops or hesitations where there should be none. On spin the top the call should be taught from the first as a series of continuously moving arm turns *not* as a swing by the right half way *stop*, boys turn left $3/4$ *stop*, girls move up *stop*. Practice the call slowly but emphasize the continuous movement from start to finish.

Be sure to practice the call at dance tempo before using it in a dance.

Also use the call first in the same pattern as that last practiced. If the dancers last practiced with the sides starting, have the sides start in the dance.

Send home a printed explanation of the call and ask the dancers to read the description and any other available information about the call including style points.

Be an understanding teacher. If you decide to use circulate and left touch $1/4$ out of a dixie style wave some of the dancers can make an immediate transfer with no problem. Others will do it correctly with a few spoken cues and yet others will need to see the call before they can dance it. This is a reflection of different learning styles which can be predicted in advance for every group regardless of subject. Each caller-teacher knowing these differences exist must develop practical techniques for helping groups of individually different people learn new call ideas together.

Transfer: The caller should be aware of calls that have elements in common which will assist the dancer as he or she learns a new call. In general, calls which usually start with the right hand transfer easily to left hand leads (example — box the gnat and swat the flea). Calls which increase or decrease the action (example — double swing thru or eight chain three)

transfer well. Calls where the action is very similar also transfer easily. (Stretch recycle is similar to the action of ferris wheel — ah so is easily related to recycle.)

Transfer from one call to another is made easier when the first call has been practiced to a high degree of mastery. Variations of a given call such as opposite hand leads and increase/decrease actions can be taught soon after the initial presentation because variations of this type help to clarify the call and develop dancer awareness of additional variations that exist and work. Mastery of the call requires exposure to some of the call's variations.

Proactive Inhibition: Calls which have actions that interfere with each other should be separated in the learning plan. One call should be practiced until the dancer has mastered the basic call and many variations of the call. For example, walk and dodge should be taught several lessons before scoot back or vice versa. The new dancer should do walk and dodge from: (1) several different starting positions, (2) different partner combinations and from (3) both left and right hand leads. When the call has been thoroughly learned, then introduce scoot back and practice it as thoroughly. When both calls have been mastered separately, they can then be brought together to fine tune the dancer's discrimination. It doesn't really matter which of the calls is introduced first. The important point is *master each call separately, then bring them together*.

Error Free Practice: Errors once established are so powerful and difficult to eliminate they should be avoided at all costs during the initial practice of a call. For example, bend the line can cause serious problems if dancers do not learn the following basic rules.

1. Always join hands before bending the line to prevent position reversals.
2. Always bend toward the adjacent couple.
3. Always pivot where the hands are joined, not on the center person.
4. Always end 4 to 6 feet away from the opposite couple so there is room for the next call.
5. Always break the line in the middle whether the line is 2 or 8 people wide.

To avoid errors in the initial presentation, carefully demonstrate, talk and walk thru the call. Use a variety of examples and proceed slowly, but accurately through the call's elements. *Be sure to bring the speed of practice up to dance tempo* before calling the movement to music in a dance pattern.

Be alert to errors and if they are made, correct them promptly. Do not allow new dancers to practice errors. Such errors become firmly set and very difficult to eliminate. Errors learned during the early stages may be suppressed consciously during dance patterns which are familiar and which allow the dancer time to think. Such learned errors will blow everything up when the dancer is called upon to dance a fast moving unfamiliar pattern where reflex action must take over.

Practice Tempo: The flow and rhythm of a call movement can be maintained even when the speed of execution is slowed. For walk thrus it is important that the dancer retain the continuity of movement from start to finish. On the call spin chain thru, for example, walk thrus should not turn-stop, turn-stop, turn-stop, etc. The flowing continuous action is

important and the first experience with the call should emphasize this. Slowly walk thru the call. It takes four repetitions for every dancer to experience each element of this call.

Do not make the mistake of going from a slow walk thru into the dance itself at dance tempo. Walk thru three or four times each time increasing the tempo until the practice tempo matches the dance tempo. Also do not make the mistake of practicing only a heads lead then starting the dance with a sides lead.

Planned Repetition: Most of the previous teaching techniques can be easily learned and included by a conscientious caller-teacher. It is this category that separates the skilled caller from the novice. Skilled dancers become skilled by individually repeating new calls in error-free practice the number of repetitions they personally need for mastery. Since every class has a wide range of people, this presents a tremendous problem to the caller-teacher. If spin chain thru requires 10 error free repetitions before the first couple masters the call, it will take 50 error free repetitions for the last couple to achieve the same level of skill. Novice callers cannot provide that much interesting practice repetition without boring themselves and the dancers. Expert callers can. The number of interesting things that can be done with simple calls like lead to the right, or wheel around are only learned or created by callers with many years of experience and study. Novice callers are only able to provide a few variations and may well cause more problems when they try to use additional variations which they do not understand well.

One technique for overcoming this handicap is to use records made by expert callers. One caller uses records regularly to check his teaching and the dancer's understanding. Such records are available today. Several callers are producing workshop records featuring a particular call. The Sets In Order premium albums are an excellent resource. The caller who has a file of these dating back a few years can find excellent practice material for every level of class.

Such repetitions, however, whether by recorded caller or in person must be carefully planned. The teacher must do his or her homework first! The use of the calls should be a pleasant surprise to the new dancer, but not a surprise to the caller-teacher. Dance the records first and try them on your regular club. Don't expect the class to dance records the club members can't dance.

Repetition in learning a call should be planned so there are many repeats the night the call is introduced. Then plan to reduce the repetitions in number, but still be sure to use the call a few times every class night for some additional weeks. As mastery is achieved, reduce the repetitions further, but continue to plan uses of the call at least every two to three lessons.

Error free repetition is the heart of skill learning. Such repetition must be interesting and attention provoking. It must be attractive to both the dancer who has already mastered the call and the dancer who has not. Providing such repetition may well be the teacher's most difficult problem.

We're Updating the 1978 Square Dance Directory

SINCE SQUARE DANCING had its beginnings as Sets in Order back in November, 1948, the staff has maintained a series of directories as a necessary function for itself as a publication and as a service to others. Kept current on card files, the Directory or Square Dancers' Guide is now issued each year as a part of the August issue of this magazine. To be useful, the Directory must be up to date. We need to know when dancer, caller and round dance association presidents change office and we must depend on you to keep us current. Our deadline for the 1978-'79 Directory is May 15, 1978. Please send us your president's correct name and address by that date. We also need addresses and name changes for editors of area square dance publications. Your assistance is appreciated.

We have listed here some voids we must fill. If you can, please send us the names and addresses of the current presidents of any of these associations (or tell us if they are no longer in existence).

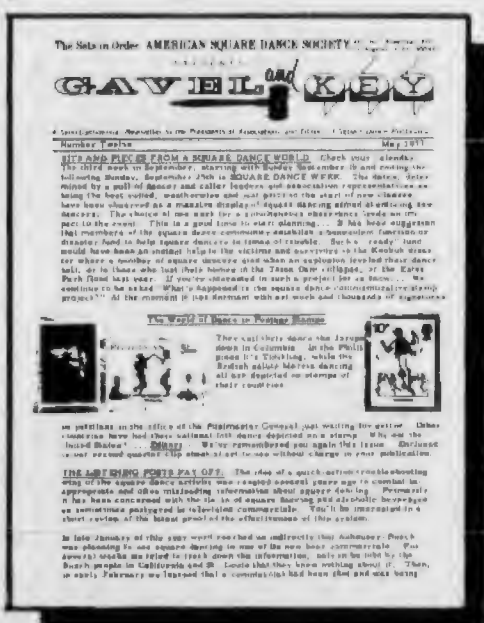
Berlin (Germany) S/D Assn.
California Single Squares
Cedar Rapids (Iowa) S/D Callers Assn.
East Kootenay Caller/Dancer Assn.
Edmonton & District S/D Assn. (Alberta)
Kentucky Callers Assn.
Linked Squares (Ohio)
Lower Fraser Valley Caller/Teacher Assn. (British Columbia)
Marin Co. S/D Assn. (California)
Metropolitan N.O. S/R/D Assn. (Louisiana) (have name — no address)
Mike & Monitor (Virginia)
N.E. Council R/D Teachers Assn. (Connecticut)
N.E. Maine Callers Assn.
N.O. Callers Assn. (Louisiana)
North East Region Dancers Assn. (Minnesota)

North West Region Dancers Assn. (Minnesota)
Novaco Newsletter (Virginia)
N.W. Area Council (Colorado)
Oromocta Pioneer S/D Assn. (New Brunswick)
Parkland Assn. Newsletter (Saskatchewan)
Parkland S/R/D Teachers Assn. (Saskatchewan)
Playground Area S/D Council (Florida)
Portland Area Council (Oregon)
Santa Clara Callers Assn. (California)
So. Nevada Chatterbox
S/R/D Federation of Washington (State)
S.W. Ohio Callers Assn.
Travel On (Kansas)
Vermont Assn. Western S/D Clubs
Western Michigan S/D Assn.
Western Nebraska S/D Assn.
Willamette Valley S/D Callers Assn. (Oregon)

A NEWSLETTER FOR ASSOCIATION PRESIDENTS

and Area Publications' Editors

A valuable free communications service for the current presidents of dancer, caller and round dance leader associations and for editors of area square dance publications (not club newsletters) is offered by The American Square Dance Society. The most recent issue was mailed January 9. If you are at present an association president and have not received your January '78 issue of Gavel and Key, drop us a card with your name and address and the name of your association and when you are scheduled to go out of office. We'll see that you get a copy.





Style Lab

FOLLOW YOUR NEIGHBOR and FOLLOW YOUR NEIGHBOR and SPREAD

WE'VE COVERED the definitions of these dual movements before (December '77) so let's take a more graphic approach. Follow Your Neighbor starts from the two similar, parallel ocean waves (1). The dancers facing in

step straight ahead (2), join adjacent hands (3) and turn (4) three-quarters (5).

At the same time those dancers facing out in their ocean waves will "follow their neighbor" and as the two "facing in" dancers step forward





(2), those facing out, having released handholds with the persons beside them, start a wide three-quarter looping turn (2) to move 270° (3), (4), and (5) to end adjacent to their neighbor (the same dancers who originally stood beside them) in new parallel ocean waves at right angles to the starting waves (6). Simultaneously those who were turning will fit into the center of these waves and the same neighbors will be adjacent. The original right hand wave in this example (1) will now be a left hand wave (6) at the completion of the maneuver.

Follow Your Neighbor and Spread starts in the same way. From two similar parallel (right hand or left hand) ocean waves, (1) the dancers facing in will step straight ahead (2), join adjacent hands (3) and turn three-quarters (4).

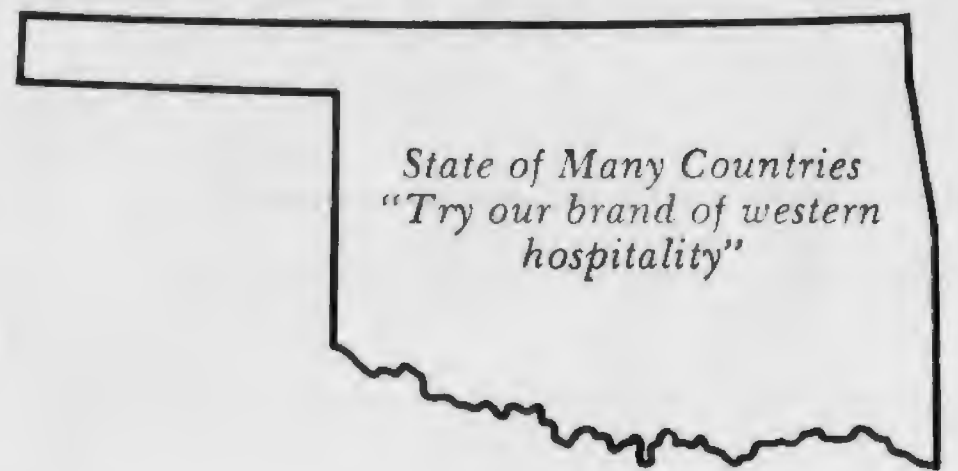
At the same time the dancers facing out will "follow their neighbor" with a three-quarter looping turn. In this instance, as those in the center complete their three-quarter turn (7), they release handholds and *spread* apart to become the ends of the new wave (8). Those making the loop move into the center of the wave. Starting right hand waves end in right hand waves at right angles to their original starting formation.

From the standpoint of those doing the solo turns (those facing out), this is a more comfortable movement as those doing the turning have more room for a wide looping action. The dancers turning in the center will also find it more comfortable, having finished their turn to release their handholds and "spread" to the ends of the wave.



27th NATIONAL SQUARE DANCE CONVENTION®

MYRIAD CONVENTION CENTER
Oklahoma City, Oklahoma
June 22, 23, 24, 1978



THE SQUARE DANCE Program Committee is well aware of the task of programming 500 to 600 callers to their best ability. Secretaries have sent out 254 questionnaires to registered callers whose names were turned over to them by the Registration Committee. It was requested that the questionnaire be returned within ten days. Both local area and national callers responded with most gratifying promptness and completeness.

The challenge program and the workshops under the direction of Gerald McWhirter are beginning to take shape. Trail End Director, Fred Bell, has plans well under control with dances at the Myriad, Fairgrounds and elsewhere. Bob Bradley, Director of Afterparties, has scheduled parties for all three nights and in several different locations. "Toots" Richardson Director of Caller's Equipment Checkroom, has selected her workers and has made arrangements for easy checking in and out of record cases by callers.

The CALLERLAB Programs for 1977 will be followed. These are: The Basic Program; The Extended Program, Mainstream and Mainstream Experimentals, Mainstream Plus 1, Mainstream Plus 2. Challenge and Clogging will also be included. Workshops will be many and varied.

Round Dance Seminar

The Round Dance Seminar at the 27th National Square and Round Dance Convention will be conducted by Wayne and Norma Wylie, Mesa, Arizona and St. Charles, Missouri. The purpose of the Seminar is to review the development of round dancing during the past 30 years in relation to physical improvement of round dancing and the levels or phases of efficiency through which most every dancer passes. Innovative and different concepts of teaching and learning will be explored. Both the good and bad things that are being done in round dancing today will be discussed. The

relationship of the two newly formed national round dance organizations, Roundalab and Universal Round Dance Council, to the round dance movement will be considered. An effort will be made to determine how the combined efforts of all interested groups can lead to the attraction, development and retention of happier dancers into the great recreation of round dancing.

Organizations Round Table

The Organizations Round Table Committee is presently putting forth considerable effort to bring the Organizations Round Table discussion session (or panel, as it has been referred to in recent years) closer to the purpose for which it was originally intended. Plans are being formulated to present a three-hour program designed primarily for the participation and benefit of organization leaders. The most capable discussion leaders available in the country will be chosen to lead individual discussion groups on topics of vital interest and importance to every square dance organization leader. Proposed topics of discussion include: (1) Purpose of an organization and the fulfillment of that purpose; (2) Organization planning; (3) Organization financing; (4) Delegates as they relate to an organization; (5) Organization officer training and education. Organization leaders should plan to include this session as a "must attend" at the 27th National Convention.

Sooner Showcase

Antique transportation buffs and flower lovers have a real treat in store if traveling through the Northeastern portion of Oklahoma en route to the National. A stop in Muskogee
(Please turn to page 90)

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

New York

Sponsored by the Central New York Square Dance Association, the 16th Annual Square Dance Festival will be held April 21st and 22nd at Clinton Central Schools in Clinton. The lineup of callers includes Al Brundage, Chip Hendrickson, Orphie Easson, Norm Poisson, Jim Harris and Cliff Austin. Rounds will be under the leadership of Mike and Nancy Hanhurst, Lucy and Gus Paul and Debbie Wilkinson.

Germany

The Munich Dip-N-Divers organized their first Mediterranean Square Dance Cruise in August. 51 dancers from 16 European square

and round dance clubs joined the tour. Dances were held in Italy, Malta, Tunisia, Spain and aboard the Russian MS Odessa. The square and round dancing was under the direction of Claudia and Ed Heil.

Ohio

The Shamrock Squares Club of Dublin is sponsoring the Fifth Annual Leprechaun Award Dance on Sunday, March 12. This annual award dance honors a person or persons for outstanding service to western square dancing in Central Ohio. The award for 1974 went to Mrs. Sara Carrol, Columbus Dispatch Dance Editor; the 1975 award went to Bill Burnside and Bud Swisher, callers; the 1976 award was presented to Dewey Hart, Callers and Cues and Tips Editor. Jim Teal, caller and instructor, was the recipient of the 1977 award.

Georgia

The Operations Recreation Association (ORA) of Savannah River Plant invites all square dancers to its 12th Annual Spring Swing. The affair will be held March 18th at Bell Auditorium with Richard Chance as the host caller for the 2 to 5 P.M. Call-O-Rama. Harold and Judy Hoover will direct the round dancing and Bob Vinyard will call the evening dance.

The Ruy Camp Festival is an annual event held each year on the 4th Saturday in March at the Lakewood Fairgrounds in Atlanta. This one-day event is sponsored by callers, round dance leaders and dancers from the 15-county metro Atlanta area. It is named for Ruy Camp, a very popular caller who had a great impact on square dancing from 1955 until his death in

Mediterranean
Square Dance —
shipboard style.



ROUND THE WORLD of SQUARE DANCING

1969. Ruy often spoke of holding an annual festival involving all the area callers and dancers. Shortly after his death the Atlanta Callers Association decided to sponsor such an event in his memory. It was further decided to make it a fund raising event with all proceeds going to Ruy's favorite charity, Our Lady of Perpetual Help Free Cancer Home. The festival is a beautiful tribute to the memory of Ruy Camp and is eloquent testimony to the generosity and dedicated community spirit of all the area dancers, callers, round dance leaders and their friends who support the affair each March.

New Zealand

Garden City Square and Round Dance Club will be taking a tour of 25 dancers to attend the 1st Canadian National Square and Round Dance Convention to be held in Edmonton, Alberta, Canada this coming August. From Edmonton the dancers will travel across Canada, to the East Coast of the U.S.A., and back to the West Coast. The dancers, from Christchurch, will be traveling with their leaders, Bill and Daphne Buttolph, and are looking forward to the tour with great expectations.

will conduct the square and round dancing. The host club is the First Capitol Squares; co-hosting will be the Galaxy Twirlers.



Alabama

Municipal Auditorium in Birmingham will be the scene of the 25th Alabama Jubilee on April 7th and 8th. Johnny LeClair and Beryl Main will be featured on squares with Madeline and Charles Lovelace conducting the rounds.

Illinois

The traditional Christmas show on December 20th marked 20 years that the Queens and Deans of Evergreen Park have been performing



Members of the North East Oklahoma Square Dance Association serve as "pushers" for these wheelchair square dancers. This group and caller Chuck Dwyer have offered their services in this worthwhile project.

Missouri

The Greater St. Louis Folk and Square Dance Federation will hold its 20th Annual Festival April 21st and 22nd. Called the "First Capitol Carnival," the event will take place at the Belle-Clair Exposition Hall on the St. Clair County Fairgrounds in Belleville, Illinois. Bob Fisk, Dick Bayer and Irv and Betty Easterday

square, round, folk and clogging dances for and with the patients at the Lakeside Veterans Hospital in Chicago. Every third Thursday these 20 young adults have given of their time and talent willingly to cheer the patients. While the Queens and Deans have set a unique record of volunteer service for this type of dance group, they also seem to be the only performing

A classic setting for the Queens and Deans exhibition team of Evergreen Park, Illinois



square dance club of its kind in the area, one organized specifically for this purpose and one that has been performing Americana so continuously for so many years. Even more unusual is that the director and caller is a woman. Jean Sedlack, a member of the Chicago Area Callers Association and the Folk Dance Leadership Council of Chicago, has been the caller, choreographer and director "since the days when we were all teens together." Jean donates her services to the group and her own home as a rehearsal hall. "It's a labor of love," she says, "and a way to show some of the fine things young people are involved in. Queens and Deans are dedicated dancers who really are interested in dancing for the good of others."

Mississippi

The 2nd Annual Queen City Festival, sponsored by the Shootin' Stars, will be held at the Frank Cochran Center in Meridian May 12th and 13th. Richard and JoAnne Lawson will lead the round dancing with Johnny Creel and Melton Luttrell calling the tips.

Louisiana

Herb and Shirley Ackermann have been elected to the office of President of the Metropolitan New Orleans Area Square and Round Dance Association for 1977-78. Other elected officers of the Association are: Bob and Sarah Johnston, 1st Vice President; John and Evelyn Geauthreaux, 2nd Vice President; Jim

and Laverne Katzfey, Secretary; Richard Matthews and Eloise Sonnier, Corresponding Secretary; Joe and Dolores Steinkamp, Treasurer. The Association's 21st Annual Festival will be held August 18th and 19th at the Rivergate Convention Center in New Orleans.

California

"Pasadena will be great in '78!" That's where the California State Square Dance Convention will be held April 21st, 22nd and 23rd. Sponsored by the California Square Dance Council, the event will take place at the Pasadena Convention Center. A complete convention program is planned under the direction of the General Chairman, Del and Dessie Weatherford.

Virginia

The Grand Promenaders 10th Annual Square and Round Dance Festival is scheduled to be held at the John Wayland School in Bridgewater on March 18th. Callers will be Chuck Stinchcomb, Harry Lackey, Jesse Shackelford and Hal Washington. Ron and Carolyn Hankey will conduct the round dancing.

Ontario

The Kingston Towners of Kingston will be holding their 9th Annual Springtime Fiesta April 14th and 15th at the 401 Inn in Kingston. Calling for the event will be Ron Libby, Red Bates, Norm Wilcox and Ralph O'Hara. Rounds will be conducted by Art and Garrie Jackson.



WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

March, 1978

YOUR PROGRAM— IS IT SHOWING?

By Bob Van Antwerp, Buena Park, California

EFFECTIVE PROGRAMMING, which remains ever so important, rests as the sole responsibility of the caller or instructor. In any given dance situation his/her judgment as to how the program is constructed spells the difference between continued success or failure.

Many callers do not make the effort to analyze each dance situation in regards to programming for a specific night. As a result they sometimes find themselves at a loss when they are not prepared to change their program format for the dancers' benefit as well as their own.

So many times we as callers find ourselves unintentionally blinded by our own desire to be a success and we fail to realize that some things are not working — due to our lack of concern for our participants, the dancers. The intense desire on the caller's part to make certain elements of his instruction of a new movement or figure succeed can automatically spell defeat if he/she neglects programming efforts.

As a leader, a caller shouldn't be so positive that he can not change his pre-planned program if the need arises or dancers may soon make themselves absent from his scheduled performances.

The need is greater than ever, with our heavy dance demands, for each caller in his own way to prepare for special program "spices" that will keep the dancers returning to the hall for more of what they seem to accept as an enjoyable recreation experience. Callers must rise to each occasion in a different vein, as it is the caller's responsibility to assess each dance group on its own merits and capabilities and offer a program that will be accepted as the most successful one that he can offer on that specific dance night.

Let me offer a few suggestions that I have found to be advantageous in club dances or special dance activities, festivals and camps, when endeavoring to keep the interest of the dancer alive, should it stray.

1. With the experience you have already attained, try not to overplan or underplan a program. Endeavor to hit a happy medium which you feel will be complimentary to you as well as to the dancers.

2. Quick changes in programming are essential and necessary at times and a few tell-tale signs to consider are: (a) facial expressions (they can tell you many things if you are observant), especially on the men; (b) the failure on the part of the caller to quickly fill the squares (there must be a reason); (c) temperature and atmosphere of the hall (too hot — too cold); (d) condition of the floor (too sticky or too slippery); (e) sound problems; (f) age of dancers participating (check tempo and timing, whether they are young or old); (g) dull response from dancers on the completion of a tip; (h) late arrivals and early departures (look for reasons).

3. Be aware that the level of dancing is contingent upon experience and the cultivated ability of truly listening — hearing not only the expected things, but the unexpected as well.

4. Related movements should be arranged to hold the dancers' interest and yet permit them to recognize the similarity of figures and be surprised with the different end result.

5. Realizing that you, the caller, will have to use your discretion to determine when, how much, and how often they should be considered, here are some "spices" to programming which I turn to consistently: (a) circle progression movements (couples facing couples in a circle) using square dance terms; (b) use of old, established dance figures that have proven successful with all levels of dance participants; (c) dance patterns that are made up of four couple movements such as Island Chain, Tea Cup Chain, Grand Parade, Rotary Chain, Grand Spin, Everybody Chain, etc., in a series of moves that combine portions of each blended

in a continuous, flowing, called figure. Use sparingly, determining how much the floor can handle or want; (d) progressive squares with an emphasis on in-depth preparation of the dancers with ample instruction that will allow a successful completion. This is the key to the success and is so important in holding the dancers' interest; (e) singing calls can be very well accepted if variety is used in the selection, i.e. ballad, western, up-tempo, rhythm and blues, 6/8 rhythm and rock (depending on the caller's ability to handle); (f) occasional, not continual, use of hexagon and triangle square movements; (g) easy to teach circle contras.

6. Discussion with dancers during intermissions or breaks will usually provide the caller with an assist in program adjustment, if need be. Appropriate methods of discussion will usually produce the results needed.

7. Build with the end result in mind.

8. Let music fill the hall as dancers enter and end with a goodnight waltz or at least have music playing as they exit. The warmth of this small addition makes for better dances.

9. Determine as quickly as possible what the dancers are responding to and hang with it.

10. Your own honest self evaluation will help to determine if you are really putting a 100% effort into your work to provide a good square dance or instruction period in the way of programming. It will also let you know if you are *just getting by*.

11. Knowing your dancers is so important in a regular club situation. It will aid in knowing how they react to certain situations, i.e. whether a partner and square change once during the evening is advisable. This would also apply to certain circle mixers. You can depend upon these receiving expressions of pleasure by many and negative responses by others. You can assert your leadership qualities in certain instances of this nature and could make this a program plus but this has to be determined by you, the leader with the experience, giving consideration to guests as well as to regulars.

12. Endeavor to handle as many requests on singing calls as you can without program interruption. This is your way of responding to the requests.

13. Resort to special singing calls that blend with holidays or special occasions, for example, "Veer to Donegal" for St. Patrick's Day, "Ghost Riders in the Sky" for Hallowe'en, "Hukilau" for the Hawaiian Luau, etc. In addition, many have a Christmas theme.

14. Lastly, great care must be given to the

This Month's Author

For a great majority of today's dancers and callers, the name Bob Van Antwerp is synonymous with quality and crowd-pleasing calling. Bob, recently retired as head of the Long Beach (California) Recreation Department, devotes much time to caller training. This article provides an insight into some of his theories and philosophy. — Editor

selection of program "spices" or additions during the evening to insure that the dance continues to be successful and not a continual round of complicated confusion.

Realizing that they may work for some and possibly deter others in their presentation, I would like to recommend some program "spices." I only wish it were possible to offer a set recipe that would be the answer to all program problems but it isn't that simple.

PROGRESSIVE SQUARES

From Ed Gilmore (author unknown)

Progressive squares is a method of moving squares around the floor through a series of figures and then returning the dancers to their original home position in their original square (in sequence) with their partner. Certain rules must be explained to the dancers before starting: *If facing another couple and the call is directed to them, execute the call even though the other couple is in another square. If facing out with no other couple in front of them, couples do a California twirl to face in to the set and be ready to follow the next command.* Progressive squares can be done with any even number of squares.

**Four ladies chain, chain back
Everybody California twirl
Walk forward and star thru
Pass thru to a new square
Forward eight and back
California twirl, walk forward
Star thru, square thru three quarters
Left allemande**

**Heads pass thru, pass thru again
Sides pass thru, pass thru again
Heads pass thru, pass thru again
Sides pass thru, pass thru again
Four ladies chain
Heads go right, right and left thru
Heads pass thru, pass thru again
Sides pass thru, pass thru again
Heads pass thru, pass thru again
Sides pass thru, pass thru again
Heads right and left thru**

**Sides right and left thru
(Repeat from the beginning)**

**Heads lead right, circle to a line
Pass thru, move on
Right and left thru
California twirl, walk forward
Star thru, half square thru
Move on, right and left thru
Square thru three quarters
Cross trail, left allemande**

ISLAND CHAIN

By Paul Hunt, Long Island, New York
Head ladies do a wheel chain (turn once and a half) to the opposite man. While the head ladies are still wheeling in the center, side men send their partners to the right to right arm turn with the head men and return to partners all, then courtesy turn (side ladies with partners, head ladies with opposites). Side ladies wheel chain while the head men turn them by the right and send them home. All now turn by the left with a courtesy turn. Everyone at this point has opposites for partners. Repeat the above sequence for a full Island Chain to end with partners.

**Head ladies island chain
Side ladies go right with a right
Side ladies island chain
Head ladies go right with a right
(Repeat all to end at home with original partner)**

ROTARY CHAIN

Author Unknown (revised, simplified version)
From a squared set all ladies star right three quarters and the men promenade one quarter to the right to courtesy turn partner in a new position (one quarter to the right of original starting position). Four changes will return partners to home position. Use of this movement and adding Island Chain and Everybody Chain gives ample variety for most floors.

EVERYBODY CHAIN

By Bob Gray, Cumberland, R.I.
From a squared set (heads remain heads, sides remain sides) four ladies grand chain as the head men face to the right and side men face to their left to take right hands and pull by to courtesy turn the lady coming out of the center (corner lady). Four ladies chain again and original head men again pull by with the right with original side men to courtesy turn the lady coming out of the center (opposite lady). Do two more times and all are home.

HEXAGON SQUARES

By Jim Gammalo, Olmstead Falls, Ohio
Dancers form sets with two couples in a line

of four at the heads and one couple in each of the side positions (six couples to a set). Grand right and left takes seven hands to return to partner.

**Heads square thru four hands
Swing thru, boys circulate
Swing thru, girls circulate
Swing thru, all eight circulate
Swing thru, right and left thru
All pass thru, California twirl
Left allemande**

**Heads flutter wheel, sweep a quarter
Pass thru, do sa do to an ocean wave
Spin chain thru
Spin chain thru, change hands
Left allemande**

**Circle left
Rollaway a half sashay
Right and left grand, meet new partner
Promenade home
Heads flutter wheel, sweep a quarter
Pass thru, do sa do to an ocean wave
Spin chain thru
Spin chain thru
Swing thru, boys trade turn thru
Left allemande, go right and left grand**

A combination of several of these movements could be used in this manner:

**Head ladies island chain
Side ladies right with a right
Side ladies island chain
Head ladies right with a right
Rotary chain, ladies chain three quarters
Men promenade right one quarter
Rotary chain, ladies chain three quarters
Men promenade right one quarter
Everybody chain, ladies grand chain
Men pull by and courtesy turn
Everybody chain, ladies grand chain
Men pull by and courtesy turn
Head ladies island chain
Side ladies go right
Side ladies island chain
Head ladies go right
Left allemande**

These can be fun but the caller should be careful not to over-gimmick any dance. Like rich pastry, they should be used as special treats and to fill specific program needs.

SPECIAL WORKSHOP EDITORS

Jack Lasry	Workshop Editor
Joy Cramlet	Round Dances
Ken Kernen	Ammunition

Backup to Style Lab (see page 38)

GETTING TO KNOW YOUR NEIGHBOR

By Jack Lasry, Holiday, Florida

Heads square thru four (Box 1-4)
Touch a quarter
Follow your neighbor
Left allemande

Box 1-4
Touch a quarter, curlique
Follow your neighbor
Boys cross run, recycle
Left allemande

Box 1-4
Curlique, follow your neighbor
Boys cross run, girls trade
Swing thru, boys run
Dive thru, square thru three quarters
Left allemande

Box 1-4
Curlique, follow your neighbor
Boys cross run, boys circulate
Girls trade, girls run
Bend the line, slide thru
Left allemande

(Girls facing in, boys facing out)
Box 1-4
Touch a quarter, split circulate
Follow your neighbor, girls run
Wheel and deal, dive thru
Square thru three quarters
Left allemande

Box 1-4
Right and left thru
Rollaway a half sashay
Curlique, follow your neighbor
Girls cross run, boys run
Dive thru
Square thru three quarters
Left allemande

(Basic setup for Follow Your Neighbor and Spread)
Box 1-4, touch a quarter
Follow your neighbor and spread
Girls trade, recycle
Dive thru, square thru three quarters
Left allemande

Heads lead right, circle to a line (1P2P)
Half square thru, trade by
Touch a quarter
Follow your neighbor and spread
Girls trade, swing thru, boys run
Bend the line, square thru four
Trade by, curlique

Follow your neighbor and spread
Swing thru, boys trade, turn thru
Left allemande

1P2P
Pass thru, boys run right
Follow your neighbor and spread
Girls trade, swing thru
Turn thru, left allemande

Box 1-4
Touch a quarter
Split circulate, scoot back
Follow your neighbor and spread
Recycle, left allemande

(Girls facing in, boys facing out)
Box 1-4
Touch a quarter, split circulate
Follow your neighbor and spread
Boys run, wheel and deal
Left allemande

Box 1-4
Touch a quarter, split circulate
Follow your neighbor and spread
Boys trade, boys run
Bend the line, star thru
Dive thru, square thru three quarters
Left allemande

1P2P
Pass thru, bend the line
Slide thru, touch a quarter
Scoot back
Follow your neighbor and spread
Grand right and left

(From All Position Concept)
Box 1-4
Do sa do to an ocean wave
Follow your neighbor and spread
Boys run, square thru three quarters
Left allemande

Box 1-4
Do sa do to an ocean wave
Follow your neighbor and spread
Boys run, pass thru
Tag the line, centers in
Cast off three quarters
Left allemande

(Drill from all positions)
Box 1-4
Do sa do to an ocean wave
Follow your neighbor and spread
Follow your neighbor and spread
Follow your neighbor and spread
Follow your neighbor and spread
Girls run, bend the line
Left allemande

ROUND DANCES

COQUETTE — Grenn 14257

Choreographers: Hal and Lou Neitzel

Comment: Intermediate routine has a fishtail. Music has a big band sound.

INTRODUCTION

1-4 **DIAGONAL OPEN** Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

PART A

1-4 **L Turn, Side, Close, —; L Turn, Side, Close M face WALL, —; Fwd, —, Side, Recov; Manuv, —, Side, Close M facing RLOD;**

5-8 **R Turn, —, Side, Close; R Turn, —, Side, Close M facing WALL; Side, Close, Side, Close; Fwd, —, Fwd M facing LOD, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

17-20 **(Prog Scissors) Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Walk, —, 2, —; Point Fwd, —, Point Bk, —;**

21-24 **(Fishtail) Behind, Side, Fwd, Lock; Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —; Side, Draw, Close, —;**

25-28 **Point Fwd, —, Close end SEMI-CLOSED facing LOD, —; Point Fwd, —, Close, —; Fwd, —, Fwd Rise, Recov; Bk, —, Bk Rise, Recov, —;**

29-32 **Side, Close, Side, —; Manuv M face RLOD, —, Side, Close; R Pivot M face LOD, —, Fwd Rise Check, —; Dip Bk, —, Recov, —;**

SEQUENCE: A — B — A — B plus Ending.

Ending:

1-2 **CLOSED M face WALL Side, Close, Side, Close; Side, Close, Apart, Point.**

CHICA BOO CHARLESTON — Grenn 14257

Choreographers: Dave Simmons and Mary McKinney

Comment: Busy, busy routine. Two-step can be replaced with the Charleston movement. The music is jivy.

INTRODUCTION

1-4 **M face partner and WALL no hands joined. Wait; Wait; Wait; Wait:**

5-8 **Bk Away, —, 2, —; 3, —, 4, —; Together, —, 2, —; 3, —, 4, —;**

9-10 **Point Side, —, Touch, —; Point Side, —, Touch face LOD in OPEN, —;**

PART A

1-4 **Fwd Two-Step; Point Fwd, —, Point Bk, —; Fwd Two-Step; Point Fwd, —, Point Bk, —;**

5-8 **Side, Close, Side, —; Heel, —, Toe, —; Side, Close, Side, —; Heel, —, Toe, —;**

9-12 **Fwd, Close, Bk, Close; Lunge Fwd, —, Recov, —; Cut, Bk, Cut, Bk; Rock Bk, —, Recov, —;**

PART B

1-4 **BUTTERFLY M face WALL Side, Behind, Side, Front; Side, Behind, Side, Front to CLOSED; Pivot, —, 2, —; 3, —, 4 M face WALL in BUTTERFLY, —;**

5-8 Repeat action meas 1-4 Part B except to end in SEMI-CLOSED facing LOD:

9-12 **Walk, —, 2, —; 3, —, 4, —; Fwd Two-Step; Fwd Two-Step;**

PART C

1-4 **(Limp Apart) Side, Behind, Side, Behind; Rock Side, —, Recov, —; Fwd Two-Step; Fwd Two-Step;**

5-8 Repeat action meas 1-4 Part C except to end in BUTTERFLY M facing WALL:

9-12 **Change Sides Two-Step; Rock Side, —, Recov, —; Change Sides Two-Step; Rock Side, —, Recov, —;**

SEQUENCE: A — A — B — C — A — A plus Ending.

Ending:

1 **Apart, —, Point, —.**

WE GOT FUN — Dance Ranch 644

Choreographers: Herb and Erna Egender

Comment: This is a fun and easy two-step. Tune is the old favorite "Ain't We Got Fun." One side of record has cues.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing WALL, —, Touch, —;**

PART A

1-4 **Side, Close, 1/4 L Turn M face LOD, —; Side, Close, 1/4 L Turn M face COH, —; Side, Behind, Side, Front; Walk, RLOD —; 2 to BUTTERFLY, —;**

5-8 **Side, Close, Side, —; Rock Thru, —, Recov, —; Side, Touch, Side, Touch; Side, Close, Cross/Turn M face COH, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL:

PART B

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Bk Away, 2, 3, Touch; Together, 2, 3, Touch;**

5-8 **Side, Touch, Side, Touch; Side, —, Thru to SEMI-CLOSED facing LOD, —; Fwd**

Two-Step; Fwd Two-Step;

9-12 Repeat action meas 1-4 Part B:

1-16 Repeat action meas 5-8 Part B:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 **Circle, —, 2, —; 3, —, 4 to BUTTERFLY, —; Side, Touch, Side, Touch; Apart, —, Point, —.**

LINGER RHUMBA — Dance Ranch 645

Choreographers: Herb and Erna Egender

Comment: Nice easy two-step. The old favorite tune "Linger Awhile" is done in rumba rhythm and most danceable music. Cues on one side of record.

INTRODUCTION

1-4 **CLOSED M face WALL Wait; Wait; Side, Close, Side, Touch; Side, Close, Side, Touch;**

PART A

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —, Side, Close, Side, Flare; Behind, Side, Thru, —;**

5-8 **Bk, Close, Bk, —; Together, Close, Together to BUTTERFLY, —; Side, Close, Side, Point; Side, Close, Side, Point;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end CLOSED M facing WALL:

PART B

1-4 **Side, Close, Fwd, —; Side, Close, Cross to BANJO M face LOD, —; Wheel, 2, 3, —; 4, 5, 6 M face LOD, —;**

5-8 **(Rock Bk, Recov, Fwd, Flare to SEMI-CLOSED facing LOD) Rock Fwd, Recov, Bk, Flick; Thru, —, Side, Close; Side, Behind, Side, Front; Side, Draw, Close to CLOSED M face WALL;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 **Side, Close, Fwd, —, Side, Close, Bk, —; Side, Close, Side, Close; Side, Close, Side/Corte, —.**

COULDN'T HAVE BEEN ANY BETTER — Mustang 177

Choreographers: Will and Eunice Castle

Comment: Busy two-step with no difficult figures. Music is adequate. Cues on one side of record.

INTRODUCTION

1-4 **OPEN face LOD Wait; Wait; Limp Apart, 2, 3, —; Together, 2, 3 to CLOSED M face WALL, —;**

PART A

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Bk, —; Side, Close, Fwd, —; Side, Close, XIF end in SIDECAR, —; Side, Close, XIF end in BANJO, —; Twisty Vine, 2, 3, 4 end in CLOSED M face WALL; Pivot, —, 2 face LOD, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, —, 2, —;**

5-8 **Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —; Blend to CLOSED Turn Two-Step; Turn Two-Step M face LOD;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M face WALL:

PART C

1-4 **Side, Behind, Side, Front; Side, Behind, Side, Front blend to CLOSED; Pivot, —, 2, —; (Twirl) Walk Fwd, —, 2 end in OPEN facing LOD, —;**

5-8 **Step, Bump/Turn face RLOD in LEFT-OPEN, Step, Bump; Bk, Close, Fwd end facing partner & WALL, —; Side, Close, XIF, —; (Twirl) Walk Fwd, —, 2 end in BUTTERFLY M face WALL, —;**

9-12 Repeat action meas 1-4 Part C:

13-16 Repeat action meas 5-8 Part C:

PART D

1-4 **Side, Close, Fwd/Turn to LEFT-OPEN facing RLOD, —; Walk Fwd, —, 2 end BUTTERFLY M face WALL, —; Side, Close, Bk, —; Change Sides, —, 2 M face COH in BUTTERFLY, —; Side, Close, Fwd/Turn face LOD in LEFT-OPEN, —; Walk Fwd, —, 2 end BUTTERFLY M face COH, —; Side, Close, Bk, —; Change Sides, —, 2 M face WALL in BUTTERFLY, —;**

SEQUENCE: Dance goes thru once, part C one time thru plus Ending.

Ending:

1-4 **Side, Close, Fwd/Turn to LEFT-OPEN facing RLOD, —; Walk Fwd, —, 2 end BUTTERFLY M face WALL, —; Side, Close, Bk face LOD in OPEN, —; Walk Fwd, —, 2, —;**

5-8 **Step, Bump/Turn face RLOD in LEFT-OPEN, Step, Bump; Bk, Close, Fwd M face WALL, —; Side, Close, XIF end OPEN facing LOD, —; Apart, —, Point, —.**

This round is typical of a number coming out where one side features the instrumental while the flip side contains the cues.

SINGING CALL

DON'T WORRY ABOUT THE MULE LOAD THE WAGON

By Dave Taylor, Naperville, Illinois

Record: Blue Star #2051, Flip Instrumental
with Dave Taylor

OPENER, MIDDLE BREAK, ENDING

Well you said you wouldn't leave me
Cause you didn't want to grieve me
And you couldn't stand to see tears in my eyes
Allemande left corner lady do sa do your baby
Four ladies promenade around inside
When you're home swing your partner
Round and round allemande left
Come back and promenade go round now
If you think I'm gonna cry
Your feet are draggin'
Don't worry 'bout the mule
Just load the wagon

FIGURE:

Head two couples promenade go
Halfway around with your maid
Sides a right and left thru and
Turn your lady square thru four hands
Around that floor to outside two
Then do sa do do an eight chain four
Don't worry 'bout the mule
Just load the wagon swing corner girl
And promenade her
I can make it without baby
And I ain't braggin'
Don't worry 'bout the mule
Just load the wagon

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

SINGING CALL

SWEET FEELIN'S

By Wayne Baldwin, Plano, Texas.

Record: Roadrunner #201, Flip Instrumental
with Wayne Baldwin

FIGURE

Four ladies chain three quarters round you go
Head couples promenade halfway you know
Down the middle right and left thru
Turn the girl and then
Square thru in middle count four hands
Swing thru outside two boys run right
Couples ferris wheel centers pass thru
Left allemande that corner
Come back and swing your own
Swing that lady once around turn right about
Sides face grand square
*(Heads/sides right hand up
Star the route) sweet feelin's
Sweet feelin's circle left

Feelings like knowing someone's
Waiting there for you when you come home
Left allemande promenade
Feelin's like being loved and
Knowing you won't ever be alone

SEQUENCE: Twice for heads, twice for sides.

*The last two times thru Wayne has substituted Star the Route for Grand Square and explanation of the figure is given on the record jacket.

WATCH IT!

By Fred Christopher, St. Petersburg, Florida

Heads square thru four hands
Square thru the outside two
Boys run, walk and dodge
Partner hinge, swing thru
Girls circulate, boys trade
Girls fold, peel the top
Swing thru, turn and left thru
Flutter wheel, sweep a quarter
Swing thru, turn thru
Left allemande

The four singing calls appearing in the Workshop each month are reviewed in On the Record (see page 62).

SINGING CALL

WHEN PAYDAY ROLLS AROUND

By Jerry Murray, Rochester, Minnesota

Record: Blue Ribbon #220 Flip Instrumental
with Jerry Murray

OPENER, MIDDLE BREAK, ENDING

Circle left I want to drink my java
From an old tin cup
I want to learn to rope and ride
Allemande left that corner
Then do sa do your own
The men star by the left go walkin' round
It's home you go turn thru and
Left allemande swing your own promenade
I want to work and slave with cattle
Sweat'n swear'n battle
When payday rolls around

FIGURE:

Heads square thru four hands around you go
To the corner there swing thru
Spin the top and go
Right and left thru pass thru
U turn back box the gnat hang on
Square thru three hands
Three quarters you go
Swing that corner promenade
I want to be alone I want to be back home
When payday rolls around

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

Ping Pong Circulate is one of the CALLER-LAB quarterly movements for January, February and March. Here are some drills by our Workshop Editor. You'll find photographs of Ping Pong Circulate in the June, 1977 issue of SQUARE DANCING magazine.

PING PONG CIRCULATE ROUTINES

By Jack Lasry, Hollywood, Florida

Heads pass the ocean
Ping pong circulate
Extend to a wave, swing thru
Boys run, half tag trade and roll
Left allemande

Heads pass the ocean
Ping pong circulate twice
Centers recycle, pass thru
Swing thru, boys run
Bend the line, crosstrail thru
Left allemande

Heads pass the ocean
Ping pong circulate
Swing thru, ping pong circulate
Extend to a wave, split circulate
Boys run, couples circulate
Wheel and deal
Square thru three quarters
Left allemande

Heads lead right, circle to a line
Pass thru, wheel and deal
Centers do sa do to a wave
Ping pong circulate
Centers swing thru, turn thru
Left allemande

Heads pass thru around one to a line
Pass thru, wheel and deal
Girls do sa do to a wave
Ping pong circulate
Boys swing thru
Boys extend to a wave, boys fold
Girls square thru three quarters
All star thru, couples circulate
Bend the line, crosstrail thru
Left allemande

Heads lead right, circle to a line
Pass thru, wheel and deal
Centers do sa do to a wave
Ping pong circulate
Centers hinge a quarter
Walk and dodge
Separate around one to a line
Star thru, zoom
Square thru three quarters
Left allemande

These two figures use both trade the wave and ping pong circulate.

One and three right and left thru
Dixie style to a wave
Trade the wave, ping pong circulate
Extend to a wave, girls run
Wheel and deal, turn thru
Left allemande

Heads pass thru
Around one to a line
Center four right and left thru
Dixie style to a wave
Trade the wave while the ends star thru
Ping pong circulate
In the wave recycle
Centers pass thru, swing thru
Boys trade, boys run
Bend the line, slide thru
Left allemande

SINGING CALL

SO ROUND SO FIRM SO FULLY PACKED

By Curtis Thompson, Houston, Texas

Record: Lore #1163, Flip Instrumental with
Curtis Thompson

OPENER, MIDDLE BREAK, ENDING

Now four little ladies
Promenade go one full time around
Hey box the gnat when you get back home
Swing a little gal go round
Join hands and circle
Go movin' round that ring
Do an allemande that corner lady
Weave around the ring
Wind in and out around that ring
When you meet your maid
Do sa do that cutie take her promenade
If you don't think she's a lot of fun
Get home and swing once she's round
Firm and fully packed that's my gal

FIGURE:

One and three promenade halfway around
Come down middle with right and left thru
And turn a little girl go round
Square thru and go now
Four hands around that ring
To the outside two with a
Right and left thru turn a little girl
Do a double swing thru
You go twice down the line
When you're thru boys run right and
Promenade in time
If you don't think she's a lot of fun
Get home and swing once she's round
Firm and fully packed that's my gal

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

AMMUNITION

Heads pass thru
 Around just one, into the middle
 Box the gnat, U turn back
 Right and left thru, dive thru
 Box the gnat, U turn back
 Right and left thru, dive thru
 Pass thru, split two
 Around one into the middle
 Crosstrail thru, around one
 Into the middle, box the gnat
 Pull by, left allemande

Four ladies chain three quarters round
 Four ladies chain across
 Heads lead right and circle four
 Head men break to lines of four
 Pass thru, bend the line
 Star thru dive thru
 Pass thru, right and left thru
 Box the gnat change hands
 Left square thru three quarters round
 Right and left grand

Number one couple half sashay
 Number two California twirl
 Number three face your partner
 Number four turn back to back
 Number one U turn back
 Number two stand pat
 Number three star thru
 Number four stand pat while
 One, two, and three cross trail thru
 Left allemande

Heads right and left thru
 Roll a half sashay
 Move up to the middle and back away
 Star thru, U turn back
 Couple number one box the gnat
 Square thru three quarters
 Left square thru the outside two
 Four hands round, then U turn back
 Couple number two box the gnat
 Back up in lines, bend the line
 Square thru three quarters, U turn back
 Couple number three box the gnat
 Back up in lines, bend the line
 Square thru three quarters, U turn back
 Couple number four box the gnat
 Back up in lines, bend the line
 Square thru three quarters, U turn back
 Ends box the gnat
 Back up in lines, bend the line
 Square thru three quarters, U turn back
 Left allemande

Sides pass thru
 Around just one to lines of four
 Go forward up and back away
 Centers only half sashay
 Everybody half sashay
 Star thru, California twirl
 Left allemande

Sides half square thru
 Half square thru the outside two
 U turn back to lines of four
 Forward eight and back away
 Center four half square thru
 Circle four with those you meet
 Once around then dive thru
 Square thru three quarters
 Left allemande

Heads promenade halfway
 Come down the middle, right and left thru
 Square thru four hands
 With the outsides square thru four
 U turn back
 Left allemande

SINGING CALL ADAPTATION

SOMETHING'S NICE ABOUT YOU

Adapted by Chip Stewart, Longmont, Colorado

Record: Blue Star 2038

Use opener, break and closer as on record

OPENER, MIDDLE BREAK, CLOSER

(Circle left) There's something nice about everyone

But especially nice about you

Allemande left with your corner, come home do sa do

Four men star left go once around

Turn your partner by the right, your corner allemande

Come back and promenade go walking hand in hand

Well there's something nice about everyone

But everything's nice about you

FIGURE

Head (side) couples promenade about half way 'round

Come down the middle do a right and left thru Rollaway with a half sashay, go up and back that way

Star thru, then do a right and left thru

Well now you dive thru, pass thru, your corner lady swing

(Yes) swing that corner lady and promenade that ring

Well there's something nice about everyone

But everything's nice about you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

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CALLER of the MONTH

Barry Aronovitch — Olympia, Wash.



BARRY ARONOVITCH was persuaded (with great difficulty — the usual story) by his wife, Lois, to join a square dance class while he was stationed at Cape Canaveral, Florida, with the U.S. Air Force in 1960. Their first caller-teacher was Bob Rust and they were deeply involved in the activity during the next five years, serving (several times) on every committee and holding every office possible. Barry even persuaded the Governor of Florida to issue the first proclamation of a square dance week for the state.

While this was going on Barry was attending Florida State University, where he earned his degree in Meteorology. He began calling in 1964 and helped form the Dixie Federation Callers Association as its first Secretary-Treasurer in South Georgia.

While in Graduate School Barry was hired by the National Weather Service in 1965 as a radar meteorologist stationed on Catalina Island, California, where he began calling for his first club — Catalina Skippers. 1967 saw a promotional transfer to Olympia, Washington.

Barry calls and teaches for three Mainstream Plus clubs and recently started the first Ad-

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vanced Level club in the South Puget Sound area. He also does some limited traveling, has called for festivals in Washington, Idaho and Oregon and is staff caller at the Elwha Labor Day Weekend each year in the Olympic Mountains.

Lois and Barry have held offices in two teachers and callers associations since 1968. Barry is a member of CALLERLAB, having served on the Accreditation and Membership Committees since 1974.

18-year old daughter Robin has given up square dancing after 14 years to enter college. Barry is currently employed as Meteorologist In Charge of Fire Weather in Western Washington.

(LETTERS, continued from page 3)

(outside Basel) on weekends. These people were most hospitable and friendly and because of our mutual interest in square dancing this proved to be the highlight of our trip.

William Schkiestett
Charlotte, North Carolina

Dear Editor:

We want to say thanks to all the many people who were so wonderful to us while my husband, Jay Fenimore, was so ill. He was so appreciative of all the cards, flowers and gifts he received while in the hospital. They did so much to brighten his days. We want to also say a special "Thank you" to those of you who donated blood. Jay needed 14 pints and it was all replaced by you wonderful people. We appreciate all the money, food and flowers sent to us when Jay passed away and to all the people who came to see us and for all the beautiful cards, we thank you. Square dancers are wonderful people. We sent notes to all those we had addresses for but there were so many



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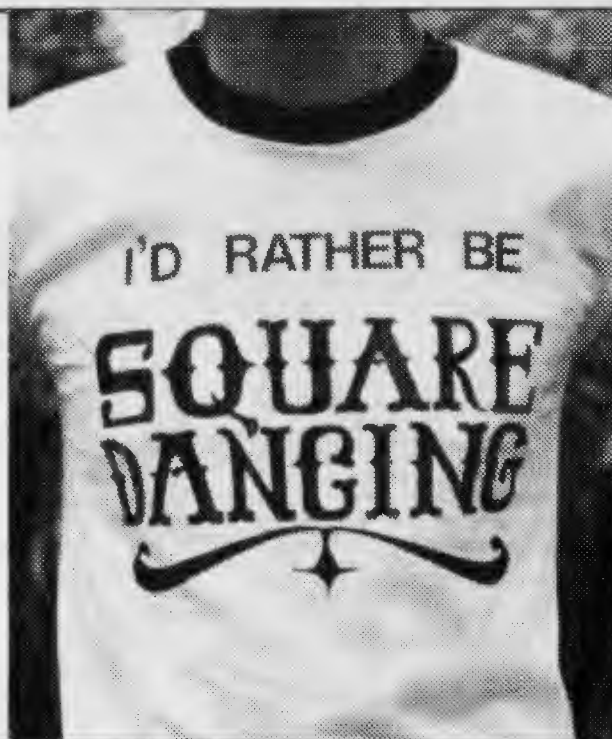
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we couldn't get in touch with so thought this
note would reach everyone.

"Mike" Fenimore and
daughters Sue and Jayne
Pembroke Pines, Florida

Dear Editor

As I look back over the years and years I
have danced, it is amazing to see what square
dancing added to our lives -- friends and travel,
fun and good times beyond measure. Makes it
seem we'd have had a very dull life without it.
In visiting a square dance institute recently, I

noted the short skirts and thought to myself,
"1st cousin to ballet!" My objection is the lack
of gracefulness. A little longer and less flaring
and it would be so much prettier. I'd not want
the dresses to go back to the limp ankle-length
we started out in, but the ones we wore 15
years ago seem more appropriate than those
I've just seen.

Mrs. Hettee Wade
Escondido, California

Dear Editor:

I'm sorry we are so slow in reporting the

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follow-up on the Teton Dam Benefit Fund. Altogether we collected \$1814.07, the bulk of which came from Wyoming, Montana, Utah and Idaho. As the result of your article in SQUARE DANCING magazine we received donations from Florida, Arizona, California and Okinawa. We were able to help 21 families, many who had lost everything. One was the caller from the Upper Valley Squares who lost much of his equipment and records. One elderly couple, Clarence and Florence Daw, lost their lives in the flood. They had danced with the Upper

Valley Squares for years and were very active in the Snake River Square Dance Council. We wish to thank those who helped and to thank you for your plea on our behalf in SQUARE DANCING magazine.

Daisy and George Barton
Idaho Falls, Idaho

Dear Editor:

Sid and I have been square dancing for about 14 years. Three years ago we moved to Florida (from the Baltimore area) and to our amazement we found that square dancing is not the

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Flip Inst. by Paul Marcum

RR 201 SWEET FEELIN'S

Flip Inst. by Wayne Baldwin



Beryl Main



Jerry Haag



Gary Shoemake



Ken Bower

RECENT RELEASES

C-102 ROADRUNNER ROMP

(Patter) Called side by
Jerry Haag

C-201 SOMETHING ABOUT YOU BABY I LIKE (Flip Inst.)

by Jerry Haag

C-302 SOMEBODY LOVES YOU

(Flip Inst.) by Gary Shoemake

C-401 IF I HAD TO DO IT ALL OVER AGAIN (Flip Inst.)

by Beryl Main

C-602 FIVE FOOT TWO (Round

Dance) by John and
Wanda Winter



John and Wanda Winter



Produced by Shelby Dawson
334 Annapolis Dr.,
Claremont, Ca. 91711
Distributed by
Twelgrena & Corsair

- 5074 Livin' On Love Street by Bob Parrish
- 5073 Ain't It Good by Warren Rowles
- 5072 Wait Till the Sun Shines by Al Stevens
- 5071 Gypsy by Shelby Dawson
- 5070 The Door Is Always Open
by Nelson Watkins
- 5069 Heartaches by Al Stevens
- 5064 My Melody of Love by Dick Parrish

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Gordon
Sutton



Jim
Hatrick

New Release

- C-008 WHAT YOU DO WITH WHAT YOU'VE GOT
by Daryl
- C-501 DAZZLE/BANDIT Hoedown
- C-004 ROLLIN' WITH THE FLOW by Daryl
- C-005 THE ONLY HELL MY MAMA EVER RAISED
by Daryl
- C-006 JUST A LITTLE LOVIN' by Gordon
- C-007 IT AIN'T ME by Jim
- C-009 TAKE A LOT OF PRIDE by Daryl

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same. Most of the people dancing here are retirees, as we are. At club level dancing people are friendly — but as soon as they reach advanced club level or above they become clannish. Here squares are formed for the entire evening before the dancing begins and if you do not belong to the cliques you take your chances of getting into a square. The dancers know this, the caller knows this and yet nothing is done about it. The callers seem to be interested in teaching as many new steps as possible in one evening. Some of the people do not absorb all the calls at one time and the floor constantly breaks down. We were seriously thinking of giving up square dancing but several weeks ago we went to an advanced workshop class in Fort Lauderdale. The caller was Frank Bedell. Frank is an old timer in calling and we felt as though we had come back home to square dancing. . . . The people were friendly. If a mistake was made we helped each other, laughed a lot and that is what square dancing is all about. . . . Thanks to Frank Bedell our faith in square dancing has been restored and we can again say, "Square dancing is fun."

Sid and Bernice Jacobs
Margate, Florida

Dear Editor:

Help, please! It's not like I just need a record. It's an emotional thing with me. The very first record I put on the turntable when I first started to learn to call was Rubber Dolly, SIO X2116B, with Jack and Lunette. It became my practice record and later on when I went professional it was the first thing I played. It became my good luck symbol and I never open a dance without Rubber Dolly being my first number. It goes without saying that by this time it's pretty well shot. So-o-o if you can in

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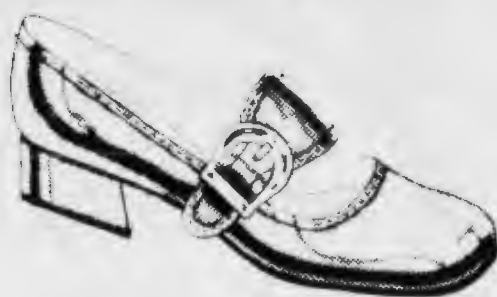
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any way possible pull strings, go around corners and send me one or two copies of Rubber Dolly you would make a lifetime fan.

Bert Wiesen

Levittown, New York

We're pleased to oblige and your two copies of Rubber Dolly are on the way. You will note that Rubber Dolly has been extended to five minutes and is one of our 1978 Premium Hoedowns. — Editor

Dear Editor:

We have recently moved to Indonesia and

are sending a change of address. We are using the Company's home address and they in turn, will forward our mail to us. There is some square dancing here in Soroake, South Sulawesi. We are dancing with Germans, English, Canadians and Australians and hope to start a beginners' class soon. We miss our American dancing friends but hope to make many new international dancing friends.

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CT 108 **Let My Love Be Your Pillow** by Don Rush
 CT 109 **Richest Man in the World** by Bill Kramer
 CT 110 **Wish I Had Loved You Better** by Russ Young
 CT 201 **Marcia** (Hoedown)
 Called side by Bill Kramer

Distributed by Corsair Continental and Twelgrenn

Dear Editor:

On the subject of hoedowns, I have been calling for about four years now and I just wanted to mention that I think it is harder and harder to find a good usable hoedown record! One that has some melody, a soft, but distinct beat, has changes in instrumentation throughout the record, and still has that country flavor to it. I have found that the Sunny Hills hoedowns meet this category. However, in recent months these Sunny Hills records have been increasingly more difficult to get. I use the

ones that I already have, but these records are all out of print at this time! Isn't there a chance that the producers of this label could make some more prints of these great hoedowns? Oh, Sunny Hills was not the only label to produce great caller accompaniment music; Sets in Order, MacGregor, Square Tunes and many others have put out some fine recordings in the past. But I just wanted to say that a lot of the new hoedowns coming out in recent times are quite monotonous — from the beginning to the end of the record, and no change in instru-

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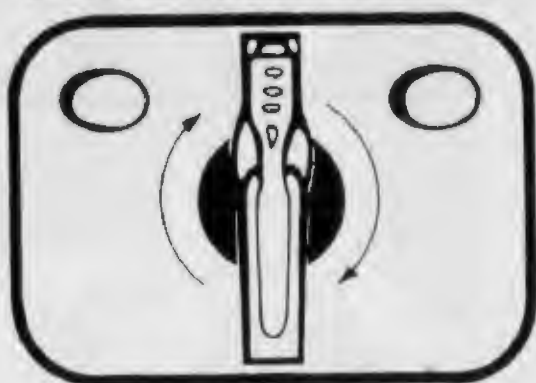
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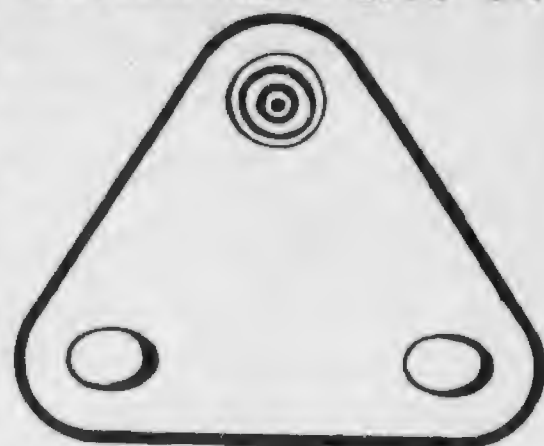
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mentation! In a few cases, drums have been a little over-emphasized. I have always been choosy when it comes to purchasing hoedowns, but even more so today! I wish to give credit to all those who produce square dance records — for where would we be without them!

Perhaps if the producers of the Sunny Hills records are not able to reprint some more of these recordings, then is it possible for the Sets In Order American Square Dance Society to offer these as future premium records?

Dave Lavoie, Bergstrom AFB, Texas

Reader Lavoie is one of several who have written recently concerning the hoedown situation. When Sunny Hills stopped pressing, the rights to release were given to another label so their hoedowns can be re-issued. Sets in Order released several of them as premiums a few years ago and may do it again. MacGregor Records has transferred rights to its recordings and we should be hearing more of some of their old favorites. This should be a tip-off to other veteran labels that many of the older hoedown accompaniment records could have a ready market with today's callers. — Editor

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SINGING CALLS

TOO MANY RIVERS — Dance Ranch 643

Key: G Tempo: 130 Range: HG
Caller: Ron Schneider LG

Synopsis: (Break) Join hands circle left — allemande left corner — swing at home — four ladies promenade once around — box the gnat — right and left grand — do sa do — promenade (Figure) One and three up and back — roll a half sashay — join hands circle — four girls pass thru — separate around one — make a line of four — up and back — pass thru — wheel and deal — zoom — swing corner — promenade.

Comment: Nice bit of choreography that is easy but interesting in singing call. Music is standard. Instrumental features nice beat with guitar lead and banjo at times offering backup rhythm. Rating: ☆☆

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

LIGHT IN THE WINDOW — Bogan 1299**Key:** B Flat **Tempo:** 128 **Range:** HB Flat
Caller: Lem Smith **LB Flat****Synopsis:** (Break) Circle left — eight to middle and back — star right — back by the left — then left allemande — weave ring — swing — promenade (Figure) One and three swing thru — meet partner star thru — circle four — outside two break make a line — line of four right and left thru — pass thru — wheel and deal — centers zoom — centers swing thru — turn thru — corner swing — promenade.**Comment:** This reviewer can't remember the number of times this tune has been recorded, but enough to probably make this low in record sales. Average figure with average music that is useable. Most callers may already have this tune in their record box. **Rating:** ☆**ME AND MILLIE — USA 513****Key:** G **Tempo:** 128 **Range:** HB
Caller: Nelson Watkins **LD****Synopsis:** (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle — allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — right hand star — heads star left — do sa do corner — swing thru — boys trade — turn thru — left allemande — promenade.**Comment:** An overused figure but evidently still liked. This reviewer, without being too straight, wishes the recording companies could use other words in the chorus that would not indicate full acceptance of certain activities. Example — "Me and Millie stompin' grapes and getting silly, drinking wine, wine, wine." Good music and well played on this release. **Rating:** ☆☆

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OKLAHOMA — Red Boot 229

Key: A Tempo: 128 Range: HC Sharp
Caller: Don Williamson LA

Synopsis: (Break) Circle left — left allemande — partner box the gnat — four ladies promenade once around — turn partner right once and half — corner left allemande — promenade (Figure) Heads promenade halfway — down middle right and left thru — star thru — pass thru — do sa do outside two — make a wave — ladies trade — recycle — pass thru — trade by — touch a quarter — scoot back — swing corner — promenade her.

Comment: A fine instrumental using an organ

in the right spots. Movement of dance seems interesting for dancers. Red Boot looking ahead to the National produces a tune that should be willingly accepted. Good vocalists can take off on this one. Rating: ☆☆+

DON'T WORRY ABOUT THE MULE

LOAD THE WAGON — Blue Star 2051

Key: C Tempo: 130 Range: HB
Caller: Dave Taylor LB

Synopsis: Complete call printed in Workshop.

Comment: Music has a good beat with a very simple figure. Callers could have fun with this record as it is not difficult to execute.

RED BOOT ENTERPRISES



Don
Williamson



Johnny
Jones

NEW RELEASES

RB 229

RB 231

RBS 1237

RBS 1238

OKLAHOMA by Don Williamson

I GOT THE HOSS by Johnny Jones

YOU PICKED A FINE TIME TO LEAVE ME

LUCILLE by Elmer Sheffield, Jr.

GIRL WITH GARDENIAS by Johnnie Wykoff



Elmer
Sheffield, Jr.



Johnnie
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COMING SOON

BLUE BAYOU

KNEE DEEP IN LOVING YOU



RED BOOT ENTERPRISES

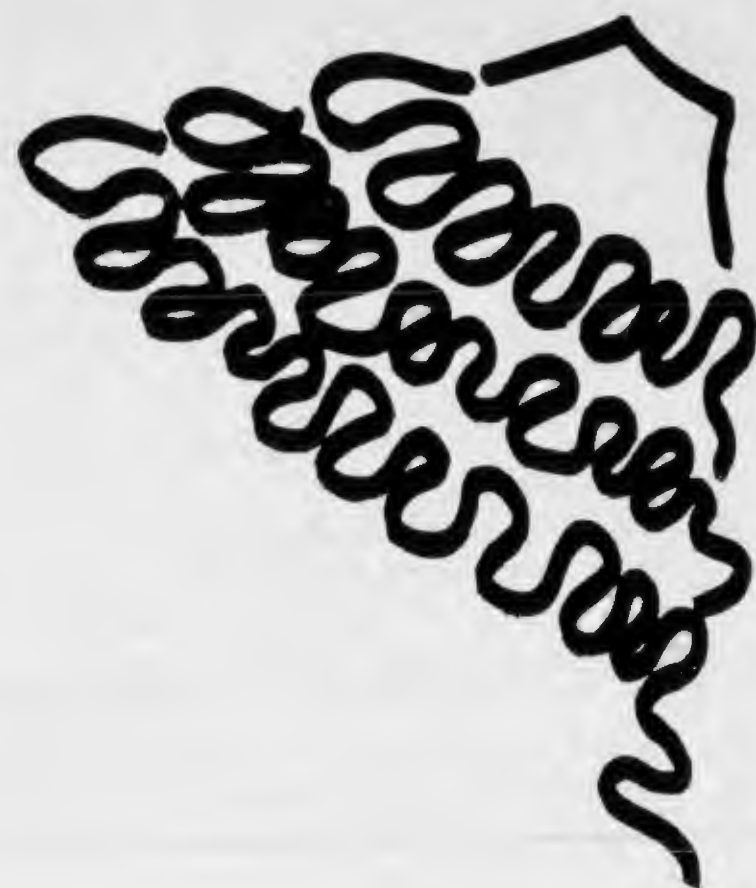
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SC 621 Music Music Music
SC 620 Sweet 16
SC 619 Eastbound and Down
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Instrumental makes this record a workshop number.
Rating: ☆☆

JOHNNY WILL — Lore 1162

Key: C Tempo: 128 Range: HC
Caller: Harold Bausch LB

Synopsis: (Break) Heads square thru — with sides right and left thru — dive thru — square thru three quarters — left allemande corner — box the gnat with own (Figure) Four ladies promenade inside — home box the gnat — swing — promenade single file ladies lead — backtrack — gents star right — girls step out — pass partner — corner allemande

— do sa do partner — promenade corner — swing.

Comment: Harold Bausch makes his appearance on two labels this month. This recording is not up to standard of previous releases due to new instrumentation or engineering. Figure is very easy but does not rate high in this month's releases. Rating: ☆+

ORDINARY MAN — Hi-Hat 486

Key: B Flat Tempo: 128 Range: HB Flat
Caller: Ernie Kinney LB Flat

Synopsis: (Break) Four ladies promenade — swing at home — join hands make ring —

Meg Simkins

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APRIL

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**GOLD STAR
RECORDS**
New Release
Singing Call
GS 708 Big City
Flip side Called By
Cal Golden

circle left — allemande left — weave ring —
do sa do — promenade (Figure) One and
three promenade halfway — down middle —
curlique — boys run — right and left thru —
star thru — flutter wheel — reverse the
flutter — promenade (Alternate Figure) One
and three promenade halfway — down mid-
dle right and left thru — square thru four
hands — do sa do corner — curlique — follow
your neighbor — swing corner — left alle-
mande — promenade.

Comment: Tune originally released as a patter
record and Ernie added a figure for a singing
call. Good rhythmic feel on this release with

enough dance movement and nice chore-
ographic addition by Ernie. Rating: ☆☆

HOW I LOVE THEM OLD SONGS —

Bogan 1301

Key: C

Tempo: 130

Range: HC

Caller: Horace Guidry

LC

Synopsis: (Break) Four ladies chain — send
them back dixie style — allemande thar —
boys back in right hand star — slip clutch —
left allemande — weave ring — do sa do —
promenade (Figure) One and three square
thru four hands — swing thru — boys run
right — wheel and deal — curlique corner —

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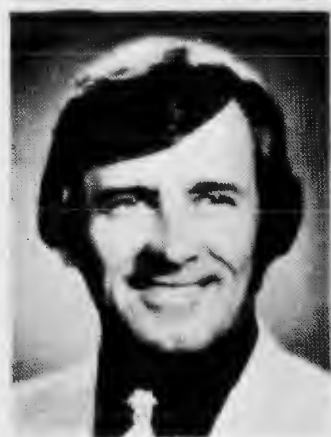
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follow your neighbor — allemande left — do
sa do — swing corner — promenade.

Comment: Heavy drum beat has its merit but
not to the loss of melody line during first
two choruses. Melody seems difficult for this
reviewer to follow. Figure offers a follow
your neighbor movement. Rating: ☆ +

I LOVE YOU MORE EACH DAY —

Rockin' A 1368

Key: E Flat

Tempo: 130

Range: HC

Caller: Jesse Cox

LE Flat

Synopsis: (Break) Four ladies chain — rollaway
— circle left — four ladies rollaway — circle
— left allemande — weave ring — do sa do —
promenade (Figure) Heads square thru four
hands — do sa do corner — swing thru —
boys run — bend the line — right and left
thru — flutter wheel full around — star thru
— swing corner — promenade (Alternate
Figure) Heads lead to right — do sa do —
swing thru — girls fold — wind the bobbin —
right and left thru — dive thru — square thru
three hands — swing corner — promenade.

Comment: Caller does not seem to use word
metering to his advantage. Music is above aver-
age. Timing is not considered in this recording.

Rating: ☆

AMONG MY SOUVENIRS — Wagon Wheel 902

Key: B Flat

Tempo: 124

Range: HC

Caller: Gaylon Shull

LB Flat

Synopsis: (Break) Four ladies chain — rollaway
— circle left — four ladies rollaway — circle
left — allemande left — weave ring — do sa
do own — promenade (Figure) Head couples
promenade halfway — lead to right — circle
to a line — forward eight and back — right
and left thru — flutter wheel — sweep
quarter more — pass thru — swing corner —
allemande left new corner — promenade.

Comment: A really old tune that this reviewer
does not recall having been recorded before.

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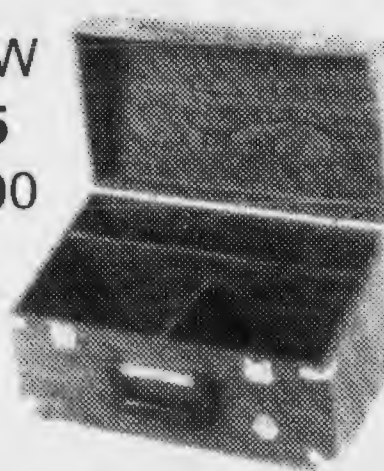
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IT AIN'T ME — Chinook 007

Key: C **Tempo: 130** **Range: HC**
Caller: Jim Hattrick **LB**

Synopsis: (Break) Four ladies chain — rollaway — circle — four ladies rollaway circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands with outside two — swing thru — boys run right — tag the line — face left — ferris wheel — centers pass thru — star thru — square thru three quarters — swing corner — promenade.

Comment: Good rhythmic beat established on this release. Tune not difficult and has western feel. Figure very average using a tag movement and ferris wheel. Rating: ☆☆

SO ROUND SO FIRM SO FULLY PACKED — Lore 1163

Key: F **Tempo: 132** **Range: HA**
Caller: Curtis Thompson **LC**

Synopsis: Complete call printed in Workshop.

Comment: A mover for dancers. It has a bounce to the ounce. Figure is very average but seemed to be enjoyed by the dancers. Callers may enjoy calling this number.

Rating: ☆☆

YOU PUT THE BOUNCE BACK INTO MY STEP — Roadrunner 101

Key: B & C **Tempo: 128** **Range: HC**
Caller: Paul Marcum **LB**

Synopsis: (Break) Four boys promenade — home box the gnat — slide thru — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain — heads promenade halfway — down middle square thru four hands — do sa do — swing thru — boys run — half tag — swing

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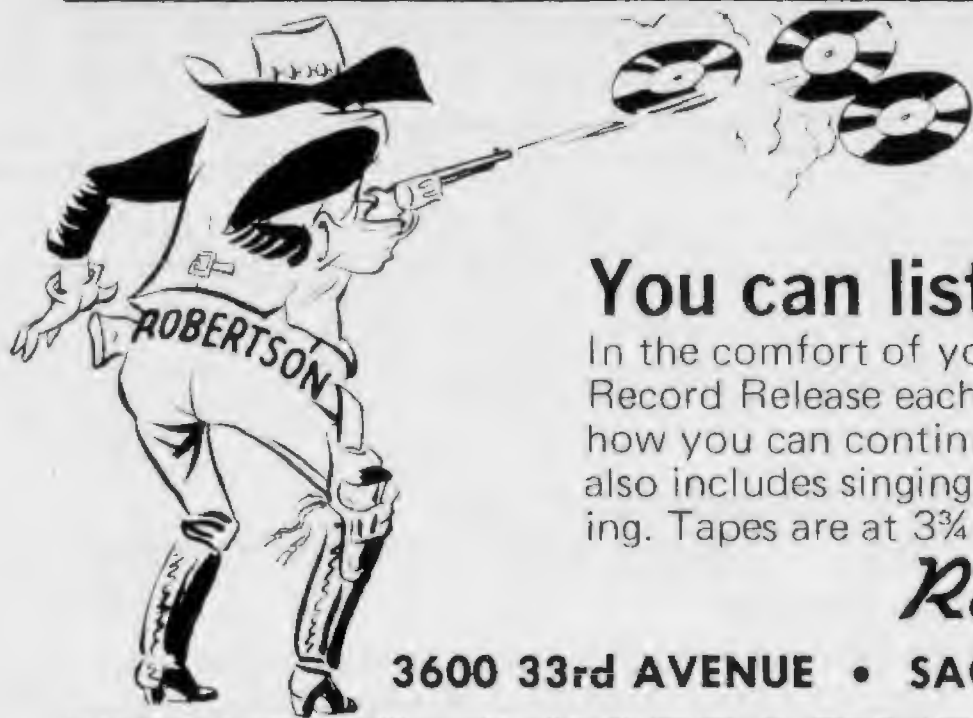
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corner — promenade.

Comment: Easy number for callers to handle. Music above average with a dance movement that seems over-used. Tune could become monotonous if caller allows it to.

Rating: ☆☆

SWEET FEELIN'S — Roadrunner 201

Key: G Tempo: 127 Range: HD
Caller: Wayne Baldwin LD

Synopsis: Complete call printed in Workshop.
Comment: A nice approach to a movement including a grand square as part of figure with an addition of star route if callers care

to use. Good simple music for callers execution.
Rating: ☆☆☆

MACK THE KNIFE — Blue Ribbon 219

Key: G, A Flat & A Tempo: 128 Range: HB
Caller: Jerry Bradley LA

Synopsis: (Opener) Sides face grand square — ladies promenade all way — swing at home — left allemande — promenade (Break) Four ladies promenade — home box the gnat — do sa do — men star left one time — turn thru — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru —

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boys run right — bend the line — right and
left thru — flutter wheel full around — slide
thru — swing corner — promenade.

Comment: A revival of a tune from a few years
back. Good music with piano and guitar
leads. This reviewer still maintains more
originality in dance figures will reap more
record sales. Overall, above average record.

Rating: ☆☆

BUT I DO — Thunderbird 176

Key: A Flat Tempo: 134 Range: HD Flat

Caller: Kip Garvey LB Flat

Synopsis: (Break) Sides face grand square —
four ladies promenade — swing at home —
promenade (Figure) Heads promenade half-
way — square thru four hands — swing thru
— boys run — ferris wheel — centers square
thru three hands — swing corner —
promenade.

Comment: Fine instrumental with musical
chord progressions that offer lift with organ
background. Figure is easy enough for club
dances. This release was near workshop
selection but record has to be slowed for
smooth dance execution.

Rating: ☆☆

JUST A LITTLE LOVIN' — Chinook 006

Key: C Tempo: 130 Range: HA

Caller: Gordon Sutton LA

Synopsis: (Break) Circle left — allemande
corner — curlique — boys run right — left
allemande — weave — do sa do — promenade
(Ending) Do sa do — promenade (Figure)
Heads square thru four hands — corner do sa
do — curlique — cast off three quarters —
girls trade — swing thru — boys run right —
bend the line — slide thru — swing corner —
promenade.

Comment: Figure and choreographic moves
seems well timed for enjoyable dancing.
Music is average and the last eight bars
modulate to key of D. Callers will know the
melody of tune which is an advantage. The



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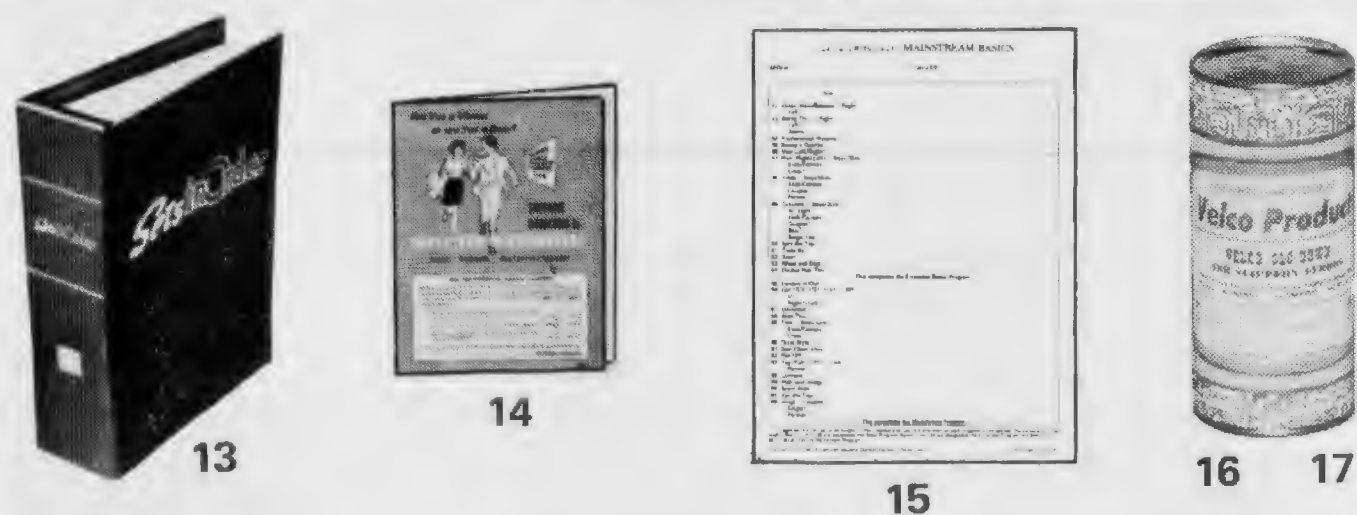
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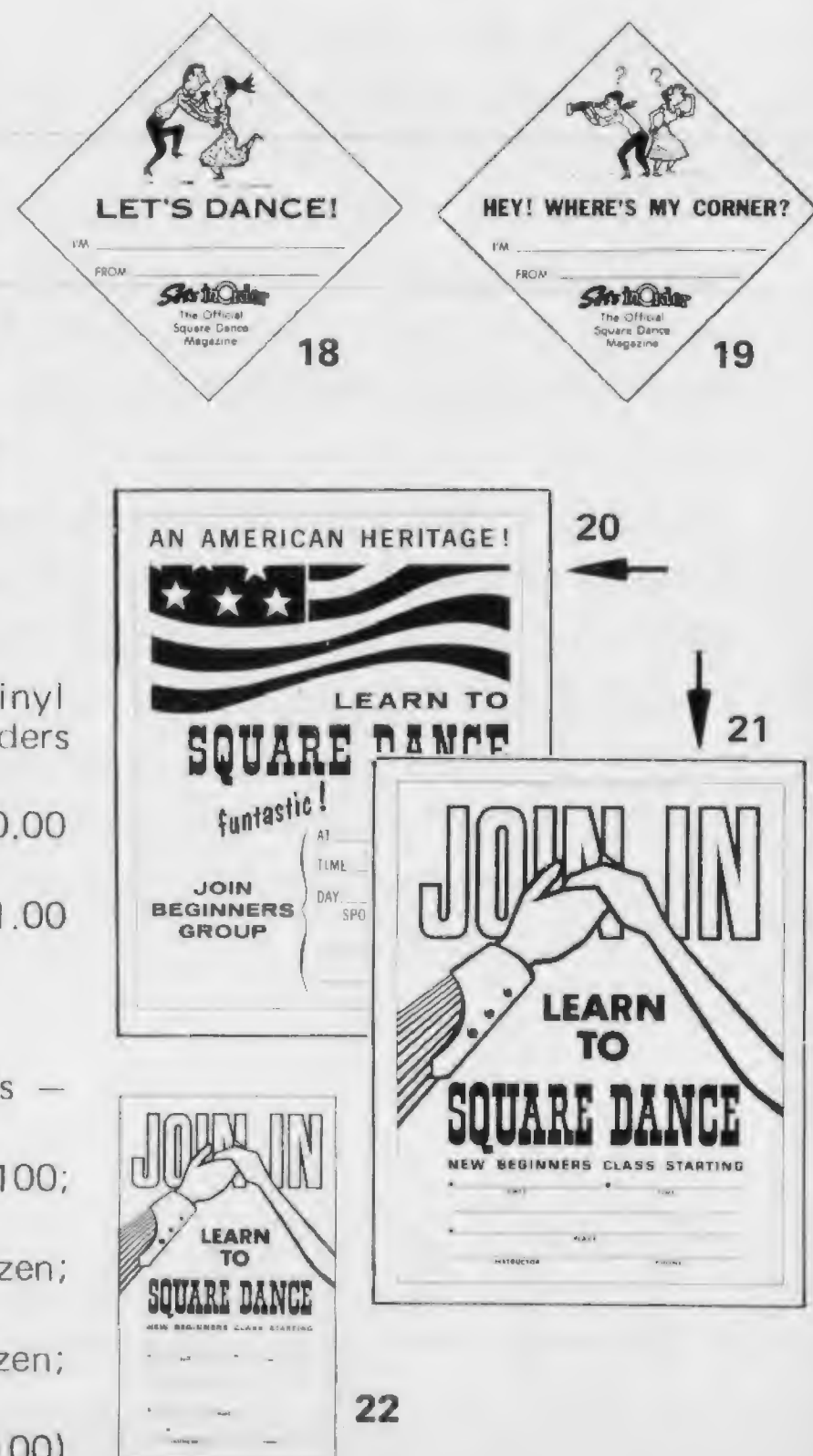
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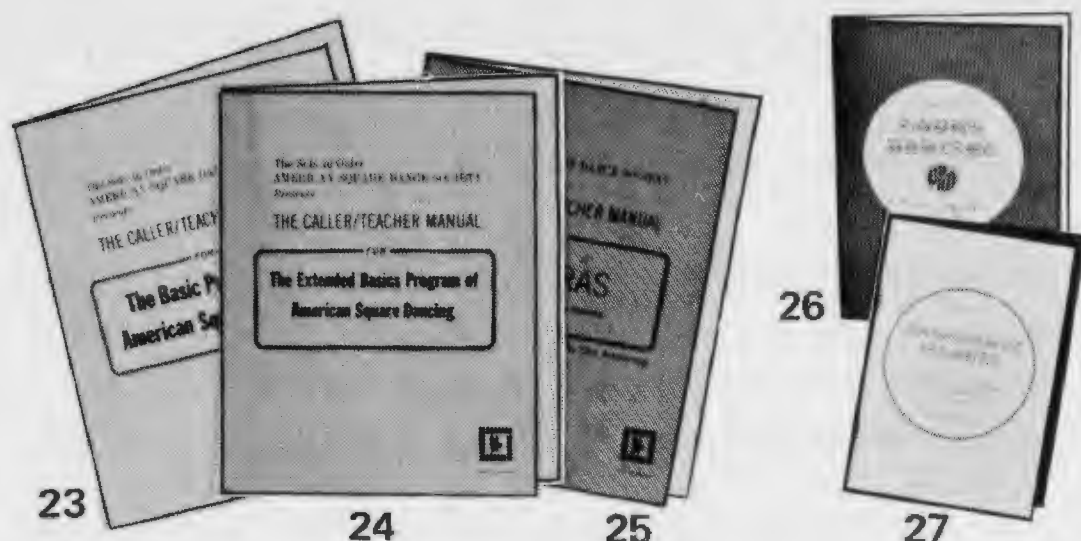
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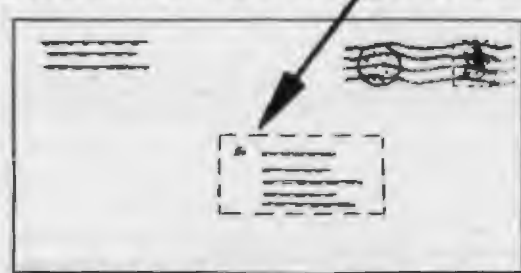
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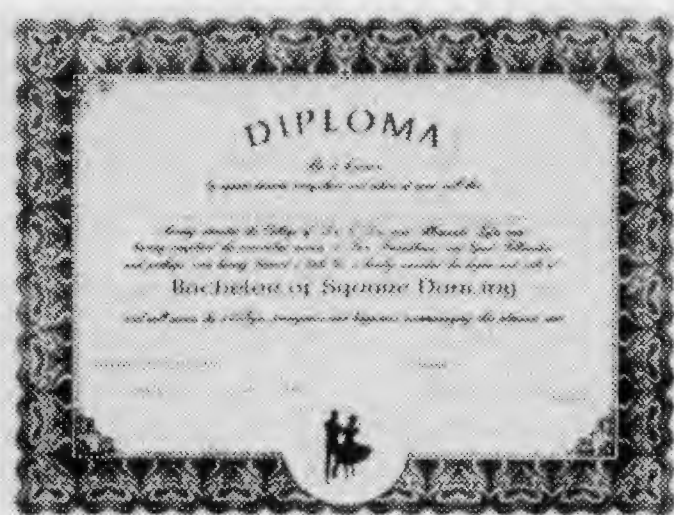


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John & Evelyn Strong

last key change is not too good for callers to adjust to. Rating: ☆☆

LET YOUR LOVE FLOW — Thunderbird 175

Key: D Flat Tempo: 130 Range: HD Flat

Caller: Bud Whitten LD Flat

Synopsis: (Break) Circle left — left allemande — do sa do own — men star left once — turn partner by right — corner allemande — do sa do own — promenade (Figure) Four ladies chain three quarters — heads promenade halfway — down middle square thru four hands — do sa do — star thru — pass thru — face partner — pass thru — swing corner — promenade (Alternate figure) Round off — corner swing — left allemande — promenade (Alternate figure) Partner tag — swing corner — left allemande — promenade.

Comment: Usual good Thunderbird music. Above average dance combined with music. Alternate figures gives caller opportunity for selection. Rating: ☆☆

WHEN PAYDAY ROLLS AROUND —

Blue Ribbon 220

Key: B Flat Tempo: 127 Range: HB Flat

Caller: Jerry Murray LB Flat

Synopsis: Complete call printed in Workshop.

Comment: A fine instrumental with a square dance feeling that many companies are missing with "too sweet" releases. Figure is average but overall it makes you want to dance. Rating: ☆☆☆

EASTBOUND AND DOWN — Scope 619

Key: E Flat Tempo: 128 Range: HB

Caller: Jeanne Moody Briscoe LC

Synopsis: (Break) Circle left — allemande left — do sa do own — four men star left — turn partner by right — left allemande — swing — promenade (Figure) Heads lead to right — circle to line — go up and back — chase right — boys run right — two ladies chain across —

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flutter wheel — cross trail — swing corner — promenade.

Comment: This release being about the third one to hit the market means a definite sales loss. This is regrettable, yet still the companies continue this practice. The figure offers a chase right. Nothing outstanding in this record. Rating: ☆+

SWEET SIXTEEN — Scope 620

Key: F Tempo: 116 Range: HF
Caller: Jeanne Moody Briscoe LF

Synopsis: (Intro) Sides face grand square — swing — four ladies promenade once around — turn partner right — left allemande — promenade (Figure) One and three square thru four hands — curlique — scoot back — boys run right — square thru three hands — swing corner — left allemande — weave ring — do sa do own — promenade.

Comment: This record offers a type of boogie rock that will be enjoyed by some. Figure is adequate for club dances. This reviewer feels tempo will be a detriment to release.

Rating: ☆+

FLIP PATTERN CALLS

ROSE — Square Tunes 181

Key: F Tempo: 126
Caller: Jack Lasry

Comment: Jack again releases a record for practice sessions on crossfire. Use of instrumental would naturally have to be judged by callers for use. Popularity of these records can only be measured by sales factor.

Rating: ☆☆

GEORGE — Square Tunes 182

Key: G Tempo: 128
Caller: Jack Lasry

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neighbor in a workshop series. These records serve a purpose for those dancers wanting practice on experimental moves. Instrumental volume level does not seem to be steady on this release. Rating: ☆☆

hands circle — allemande corner — weave ring — box gnat with own — girls star left — home do sa do — allemande corner — promenade own (Figure) One and three promenade halfway — down middle right and left thru — star thru — pass thru — do sa do — right and left thru — dive thru — pass thru — swing corner — left allemande — promenade.

Comment: Seems to be a record many callers will enjoy. Just organ and rhythm is the instrumental. Key changes may become a little high for some callers. Fourteen different tunes on two sides. Rating: ☆☆

SQUARE DANCE MEDLEY — Grenn 12159
Key: F Sharp, G, A & B Tempo: 128
Cue sheets by Earl Johnston.
Synopsis: (Intro & Break) Four ladies chain — chain back — join hands circle — left allemande — weave ring — do sa do own — promenade — swing at home (Ending) Join

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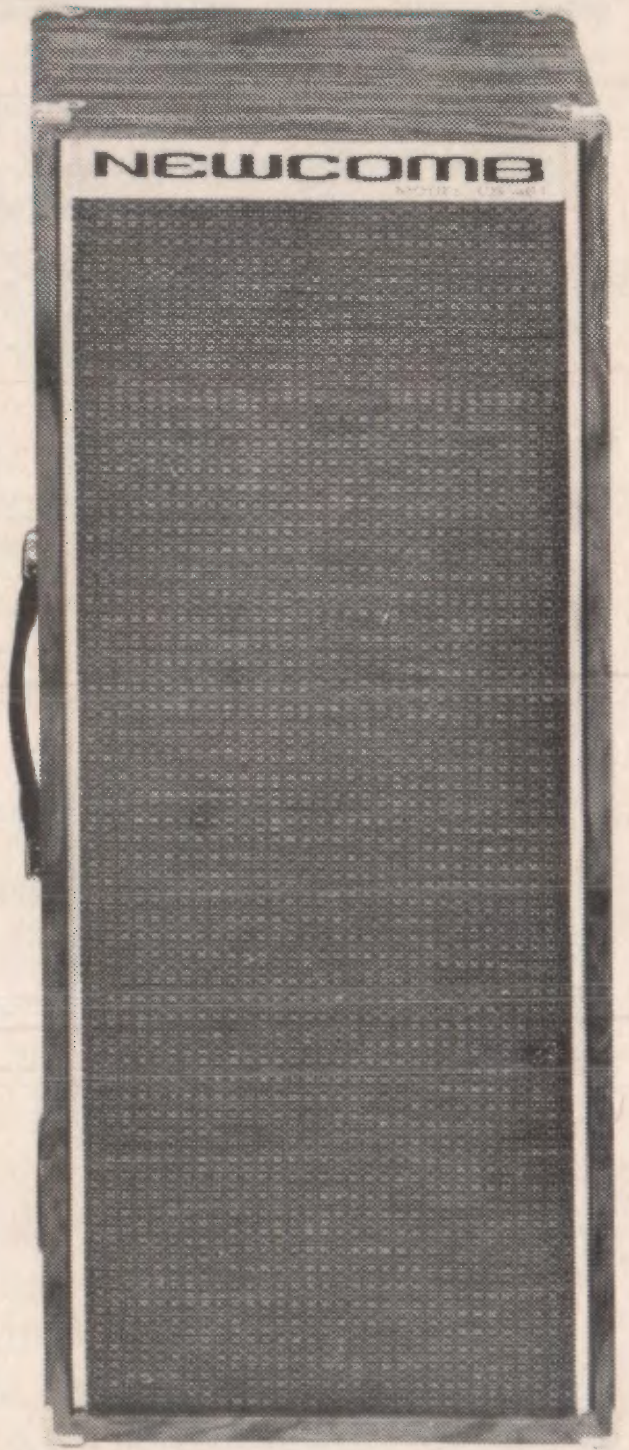
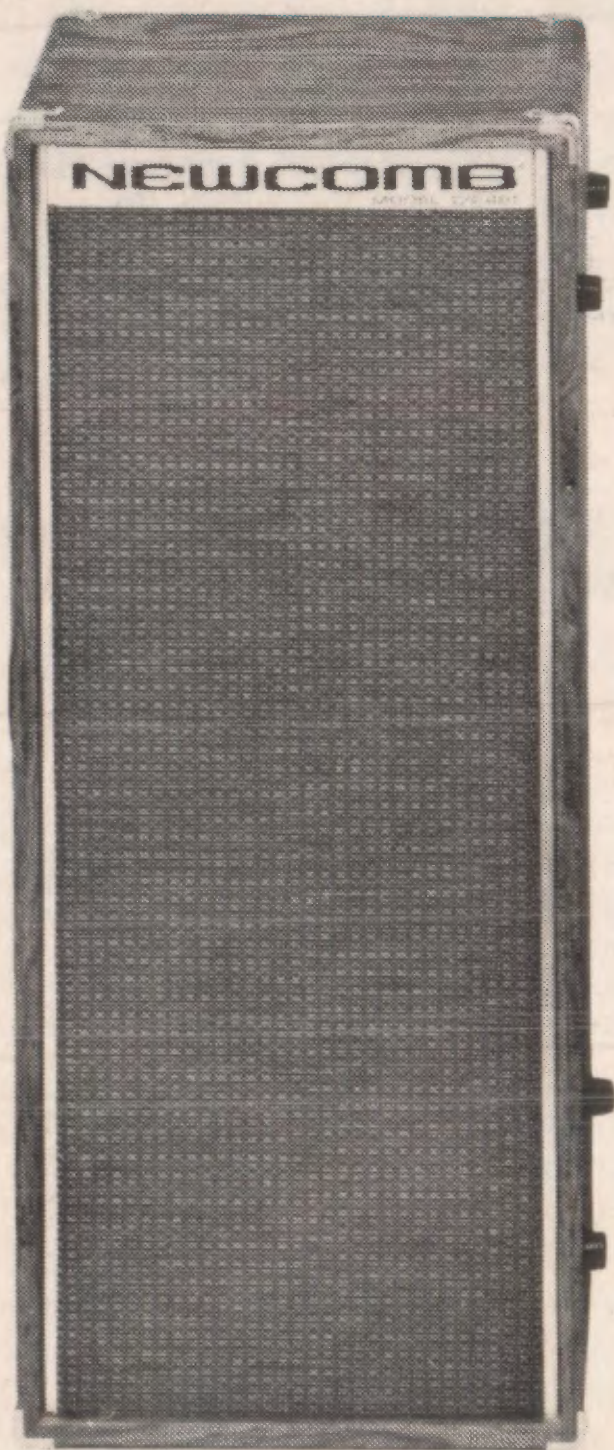
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SING ALONG — Grenn 12159

Key: F Sharp, G, A & D Flat

Tempo: 128

Cue sheets by Earl Johnston.

Synopsis: (Break) Circle left — allemande corner — home do sa do — men star left once around — turn partner by right — left allemande — swing at home — promenade (Figure) One and three promenade halfway — down middle right and left thru — flutter wheel — sweep a quarter — pass thru — right and left thru — dive thru — square thru three hands — swing corner — promenade.

Comment: This reviewer thinks this is a reissue of same recording of a few years back but coupled with seven other tunes on A side which would offer a good buy. Organ and rhythm is the instrumentation. No calls on either side. Rhythm box on side A is an assist. Rating: ☆☆

RECORD NOTES FOR EVERYONE

Every month the 30 plus record companies who devote their time exclusively to the release of square and round dance records send their new releases to this office. The records are sent to our reviewer for his analysis and to our music consultant to determine the key in which they are recorded. This material then is compiled for "On the Record." The newest releases will show up on the Current Release section (see right). The third step in our record coverage program is the analysis made by callers, dealers, etc. that reflects the popularity of the various releases. These show up each month as a portion of our Hot Line.

Here is your key to the abbreviations used for the labels: BC, Bob Cat; Bel, Belco; Bog, Bogan; BR, Blue Ribbon; BS, Blue Star; B SH, Bee Sharp; CD, Circle D; CH, Chaparral; Chnk, Chinook; Con, Continental; CR, Cross Roads; CT, Cow Town; DR, Dance Ranch; FTC, Full Time Caller; FW, Flutter Wheel; GR, Grenn;

Grwd, Greenwood; GS, Gold Star; GT, Ghost Town; HH, Hi-Hat; Kal, Kalox; LH, Longhorn; Lore, Lore; LM, Lou Mac; LS, Lightning S; MGR, MacGregor; MR, Melody Records; Mus, Mustang; Pay, Payote; Pio, Pioneer; Pul, Pulse; RA, Rockin' A; RB, Red Boot; RBS, Red Boot Star; Rdr, Roadrunner; RH, Ranch House; RR, Rhythm Records; Rvb, Riverboat; SC, Scope; SQT, Square Tunes; SS, Swinging Square; STR, Stirrup; SWS, Swinging Stars; TB, Thunderbird; TNT, TNT; Win, Windsor; WW, Wagon Wheel; WW-1, Wild West.

CURRENT RELEASES

March, 1978

SQUARE & ROUND DANCE RECORDS

FLIPS

Applejack — A. Horn	PR	1013
Blue Eyes — P. Hartman	FTC	32034
Hindustan — D. Hoffman	SC	625
I Got the Hoss — J. Jones	RB	231
Knee Deep In Love With You — A. Horn	PR	1012
Melancholy Baby — M. Flippo	BS	2054
Midnight Flyer — M. Hoose	RB	230
Nobody's Business — H. Smith	Kal	1214
No, No Nora — J. Henderson	SC	626
Proposal, The — G. Roth	BR	221
Some Do, Some Don't — J. Schatzer . .	HH	488
Sweet Mable Mixer — C. Guest	Kal	1213
Time — B. Whitten	TB	178
What You Do With What You've Got — D. Clendenin	Chnk	008

ROUNDS

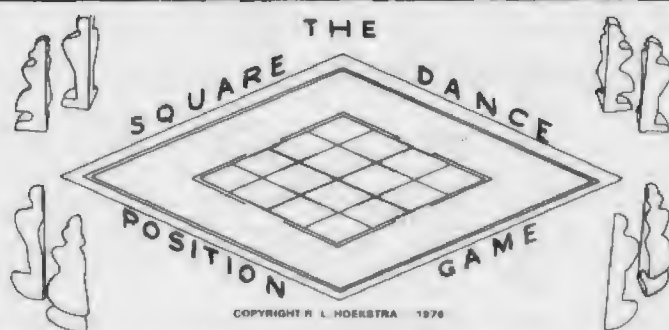
It's a Sin/Lara '78	HH	960
Jamie/Some Do, Some Don't	HH	959
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Sugarfoot Stomp/Gypsy Eyes	GR	14260

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(BIG EVENTS OF 1978,

continued from page 11)

June 10-11 — 11th Annual Gold Digger's
Jamboree, Fairgrounds & Diggins, Yreka,
California

June 16 — Pot Luck Dinner Dance, NCACC
Gym, Bethlehem, Pennsylvania

June 16-18 — 4th Annual S/D Roundup,
Buckeroo Barn, Roseburg, Oregon

June 16-18 — 12th Annual Cup of Gold
Promenade, Fairgrounds, Sonora, California

June 20 — National S/D Convention Trail

Dance, Walter Johnston Park, Coffeyville,
Kansas

June 22-24 — 27th National Square Dance
Convention, Myriad Center, Oklahoma City,
Oklahoma

June 24 — Strawberry Shortcake Stomp, Sacred
Heart Church, Delta, British Columbia,
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June 30-July 1 — Steamboat Days Dance,
University Campus, Winona, Minnesota

July 7-8 — 6th Annual Seaside Jamboree,
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July 13-16 — 21st Summer S/R/D Festival, Oregon Institute of Technology, Klamath Falls, Oregon

July 23-28 — SIOASDS Asilomar Vacation, Asilomar Conference Grounds, Pacific Grove, California

July 28-29 — Black Hills 25th Festival, Central States Fairgrounds, Rapid City, S. Dakota

Aug. 2-5 — 16th Overseas Dancers Reunion, 4 Seasons Motor Inn, Colorado Springs, Co.

Aug. 4-5 — Mississippi Gulf Coast 16th Annual Festival, Coliseum-Convention Center, Biloxi, Mississippi

Aug. 4-5 — 6th Dogpatch Festival, Marble Falls Resort Convention Center, Dogpatch, Arkansas

Aug. 4-5 — Mountaineers Annual S/D Festival, E. Flagstaff Jr. Hi School, Flagstaff, Arizona

Aug. 7-12 — Silver Anniversary S/D Jamboree, Penticton, British Columbia, Canada

A CORRECTION TO SQUARE DANCERS ATTENDING THE 27TH NATIONAL CONVENTION

In the magazine, *National Squares*, "published in the interest of the National Square Dance Convention," and which originates in Oklahoma City, appears the following item:

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Aug. 17-20 — 14th Annual Jekyll Island Jamboree, Aquarama and Buccaneer Motorlodge, Jekyll Island, Georgia

Aug. 18-19 — 21st Annual Festival, Rivergate Convention Center, New Orleans, Louisiana

Aug. 18-20 — 25th Annual Summer Workshop, IUPUI Student Union, Indianapolis, Indiana

Aug. 25 — Show Me Showcase, The Village, Sedalia, Missouri

Sept. 1-3 — Singles Dance-A-Rama, Atlanta

Marriott Hotel, Atlanta, Georgia

Sept. 3-11 — Fun Fest, Fontana Village Resort, Fontana Dam, North Carolina

Sept. 5-10 — Week With the Stars Roundup, Riviera Hotel, Palm Springs, California

Sept. 9 — 14th Annual ORA Fall Roundup, Bell Municipal Auditorium, Augusta, Georgia

Sept. 11-18 — Accent on Rounds, Fontana Village Resort, Fontana Dam, N.C.

Sept. 14-16 — Myrtle Beach Ball, Convention

(Please turn to page 90)

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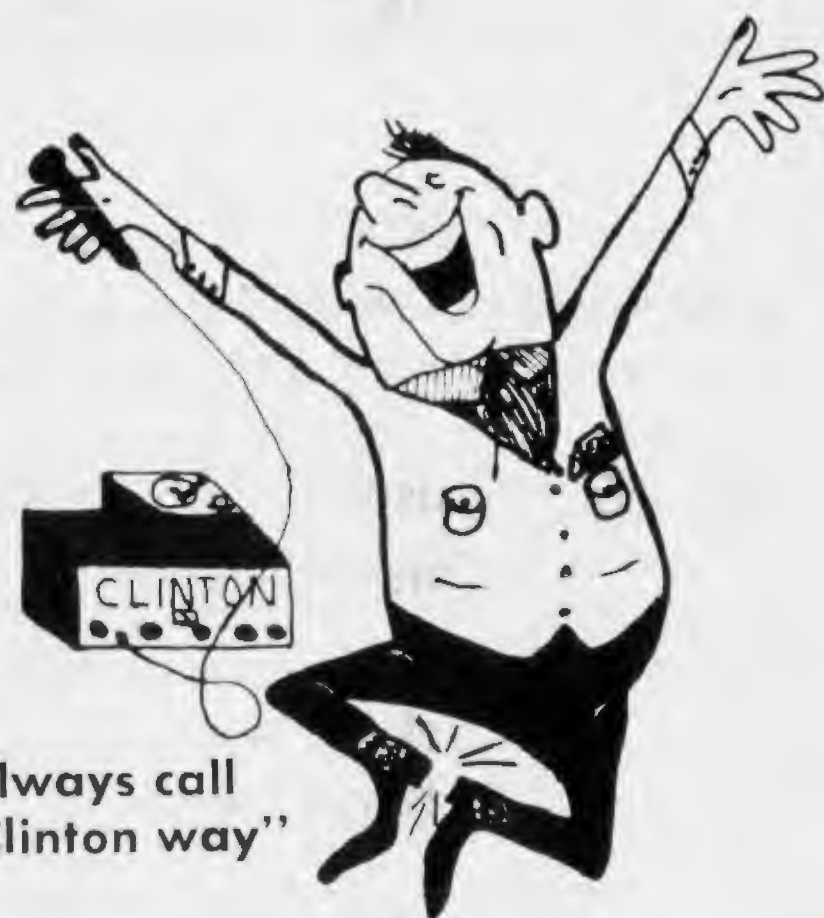
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 Sept. 22-24 — Fallin' Leaves Frolic, Pota-
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 Sept. 28-30 — Eastern N.M. State S/R/D
 Festival, Fairgrounds, Roswell, New Mexico
 Sept. 29-Oct. 1 — 7th Annual Flaming Leaves
 Festival, Olympic Arena, Lake Placid, New
 York
 Oct. 1-9 — Swap Shop, Fontana Village Resort,
 Fontana Dam, North Carolina
 Oct. 7 — 28th Annual Callers' Festival, Murat
 Temple, Indianapolis, Indiana
 Oct. 9-19 — Fall Jubilee, Fontana Village
 Resort, Fontana Dam, North Carolina
 Oct. 12-14 — Black Gold Festival, New Hazard
 High School, Hazard, Kentucky
 Oct. 13-15 — 2nd Annual Jubilee, Santa Clara
 Co. Fairgrounds, San Jose, California
 Oct. 20 — Circle Around Harvest Hoedown,
 S/R/D Barn, Roswell, New Mexico
 Oct. 27-28 — 7th Annual Pumpkin Festival,
 Owatonna, Minnesota
 Oct. 27-29 — Squar-Esta, Fresno Townehouse,
 Fresno, California
 Nov. 6 — Golden Rocket S/D Special, YWCA,
 Columbus, Ohio
 Nov. 17-18 — Natural Bridge Festival, Natural
 Bridge, Virginia

(FEEDBACK, continued from page 19)

simply call from their list of calls applicable to the particular level! Unlike the callers whose responsibilities were to call interesting, satisfy-

ing and danceable routines for ALL the dancers from among all of the existing movements of that day, we callers today have not only divided the calls into lists or levels, we are now hell-bent on dividing the dancers accordingly! If years from now we are to look back at these years as the 'good ole times' we best start NOW making 'good ole times,' by again bringing folks together to enjoy our wonderful hobby instead of isolating, separating and dividing them!" — *Howie Shirley, Vienna, Virginia*

"I think callers should take a good look at their work, and realize when people pay \$3.00 per couple or more to get to dance they don't want to be forced to stand more than half the time. There are so many calls that are familiar to most dancers that he (the caller) can easily pass on to something else and keep things moving. I don't think I am alone in this view, and I will bet there are a lot of square dancers who would agree with me." — *Jack Thompson, Mechanicsville, Virginia*

(TAKE A GOOD LOOK,

continued from page 26)

another person adjacent to him, but we have discovered an uncomfortable difficulty in trying to move with two others in a simultaneous action that is timed to avoid collisions.

BARBARA: For that reason Joe and I seem to agree that movements of this type, unless they are done by dancers who have an opportunity to practice them at great length will, in all probability, not be generally accepted.

(NATIONAL CONVENTION,

continued from page 40)

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Bill Claywell



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 Last Farewell by Mac
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Or, you may write to The 27th National Square Dance Convention, P.O. Box 10814, Midwest City, Oklahoma 73110.

IMPORTANT REQUEST

The Coordinator for the 12th New Zealand Convention, to be held June 3, 4, and 5, 1978 in Wanganui, is requesting U.S. clubs to send one of their club or area magazines to be included in a Convention information display, "Square Dancing Around the World." Magazines may be sent to Mrs. Rane Hall, P.O. Box 887, Wanganui, New Zealand.

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And the dancers are, too
We just hope you call
The steps that we do.

Hearts and Heels

Romance is when fingers touch
And make a fiery glow
But plain is what I call it when
Your heel lands on my toe.

On Skirt Work

I love the dainty ruffles
They make dancing full of grace
But don't hold ruffles quite so high
That ruffles hit my face!

The Long and the Short of It

I see your waiting hand, my friend
To guide me with star thru
But you stand there at six foot tall
And I am five feet two.

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An Open Letter From Your Feet.

Dear Boss:

Frankly, we wish that you had gone into something like stamp collecting or chess. Anything to take some of the pressure off of us.

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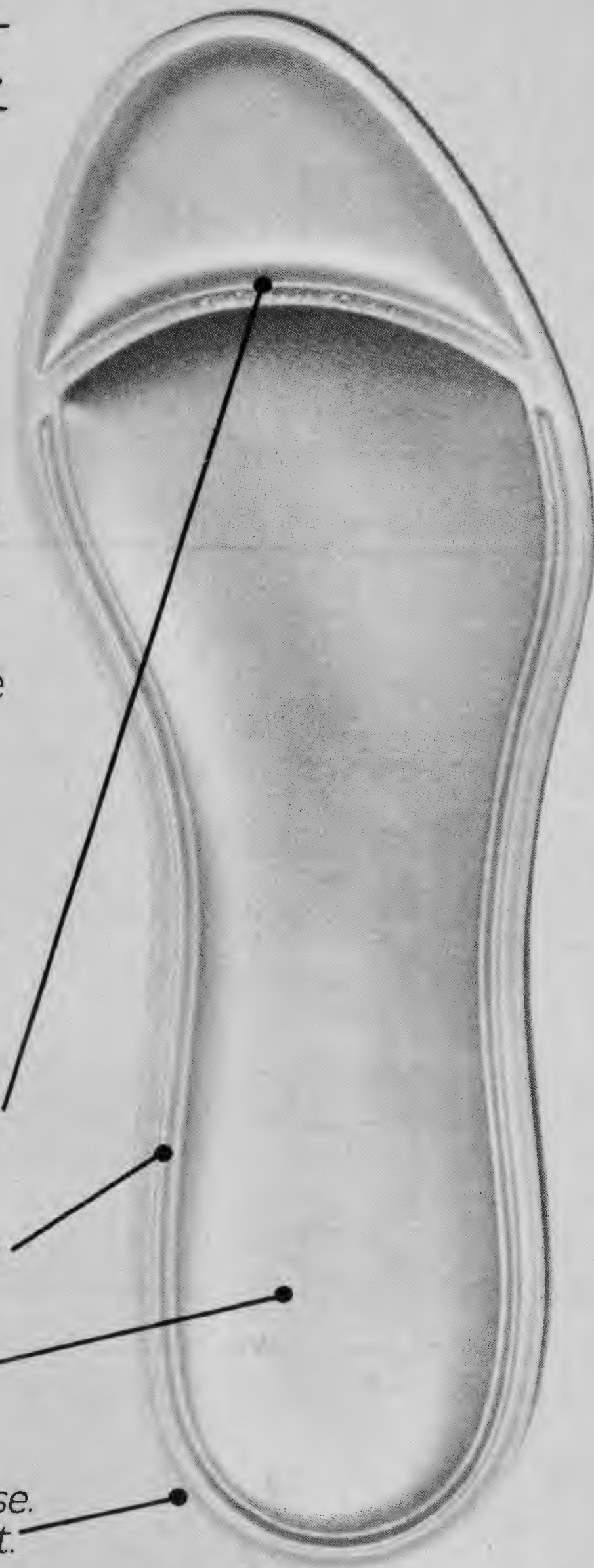
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